COLLECTOR'S COVER 2 OF 3 #1328 / SEPT. 12, 2014

Entertainment
WEEKLY

Simpsons + Family Guy

BART
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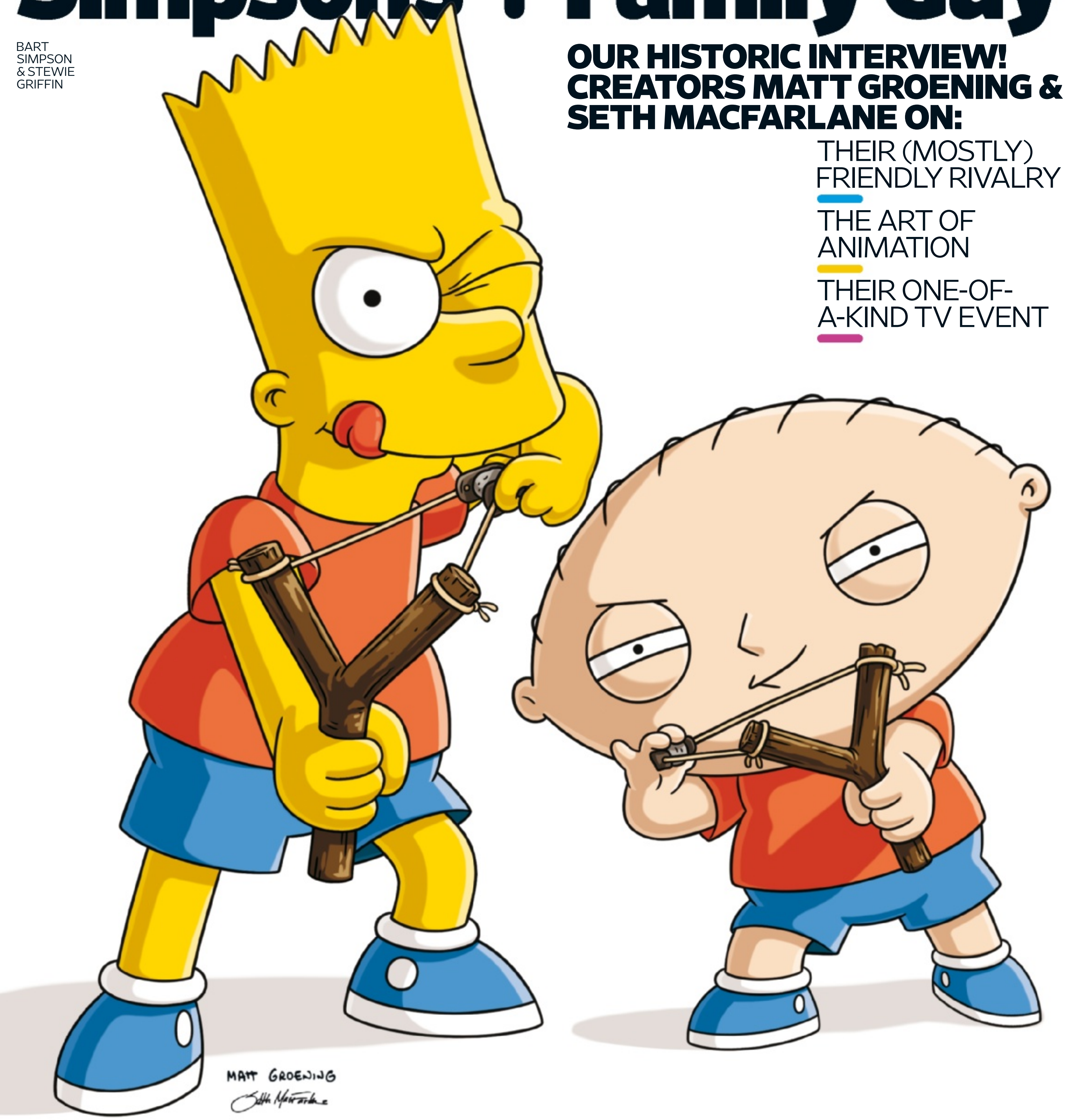
GRIFFIN

OUR HISTORIC INTERVIEW! CREATORS MATT GROENING & SETH MACFARLANE ON:

THEIR (MOSTLY) FRIENDLY RIVALRY

THE ART OF ANIMATION

THEIR ONE-OF-A-KIND TV EVENT



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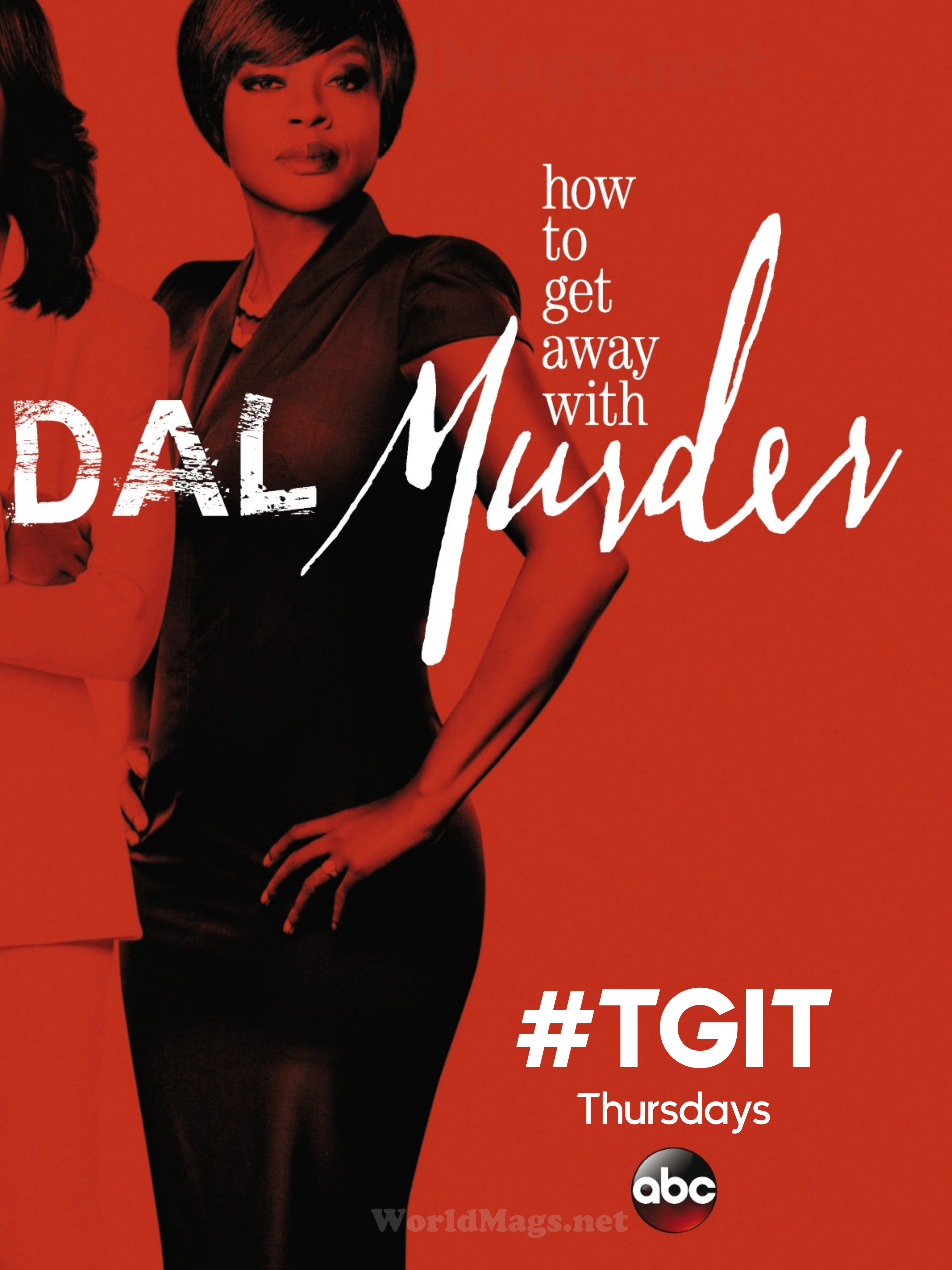
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20 Dan Stevens Most actors dream of starring on a hit series, but at the height of *Downton Abbey* mania, Stevens called it quits. Now he's got three fall films and a lot of explaining to do. **BY CLARK COLLIS**

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***FELICITY*: AN AMERICAN GIRL**
We binge on the WB series, which starred Keri Russell as the titular character from 1998 to 2002

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To buy your favorite or a bundle of all three, go to *ew.com/simpsonsfamilyguy*

ON THE COVERS
The Simpsons and *Family Guy* covers illustrated exclusively for Entertainment Weekly, courtesy of Fox

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FELICITY: THE WB

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Entertainment WEEKLY

UNLEASHED!

(From top) *Clouds of Sils Maria*'s Juliette Binoche; *Foxcatcher*'s Steve Carell and Mark Ruffalo; *This Is Where I Leave You*'s Tina Fey and Jason Bateman

EW.COM

The Best of the Toronto Film Fest

Even if you can't trek north for the Toronto International Film Festival, held Sept. 4–14, you'll find on-the-scene dispatches about the big events and the most anticipated films (Steve Carell gets serious in *Foxcatcher*; Tina Fey and Jason Bateman join forces for *This Is Where I Leave You*) at *ew.com/toronto*. We'll also be sitting down with some of the most celebrated filmmakers and actors as Oscar season kicks off. Delve even deeper with festival reports from EW's sister publications. Check out photos, video, and daily updates on People.com, and visit InStyle.com for pics of the best-dressed celebrities and major parties, along with star-packed images from INSTYLE's portrait studio. For a true inside look, follow all three magazines on Instagram.

EW.COM

LEPRECHAUN'S B-MOVIE GOLD

How did a low-budget horror movie about a tiny Irish monster spawn five sequels, a reboot, and the career of Jennifer Aniston? EW's Clark Collis tracks the deranged history of the *Leprechaun* franchise. Read the full story, including details on the casting of former Ewok Warwick Davis in the title role and the then-unknown Aniston as his shotgun-toting prey, at *ew.com/leprechaun*.

RADIO

FALL TV SPECIAL

Tune in to ENTERTAINMENT WEEKLY Radio (SiriusXM Channel 105) as EW staffers talk about the buzziest projects in prime time, including *Gotham*, *The Comeback* (above), and more. The special airs Sept. 12 at 10 a.m.

WANT TO KNOW MORE?

Download or open the Google app and then say "Ok Google" to ask a question. Look for the Google icon and search tips throughout this issue.

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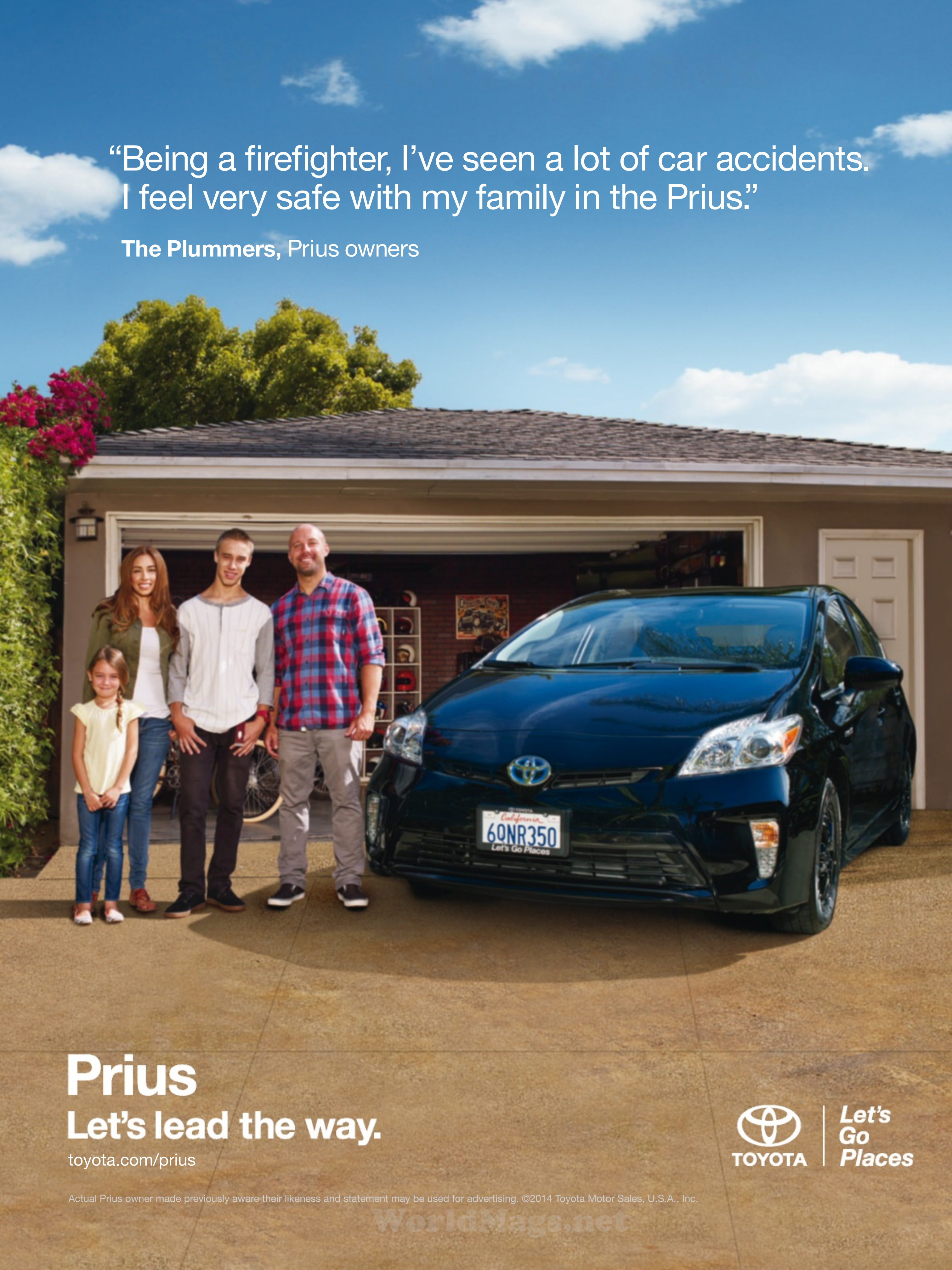
FOXCATCHER: SCOTT GARFIELD; *THIS IS WHERE I LEAVE YOU*: JESSICA MIGLIO; *LEPRECHAUN*: EVERETT COLLECTION; *THE COMEBACK*: JOHN P. JOHNSON/HBO


"Being a firefighter, I've seen a lot of car accidents. I feel very safe with my family in the Prius."

The Plummers, Prius owners

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TOYOTA

Let's Go Places

Actual Prius owner made previously aware their likeness and statement may be used for advertising. ©2014 Toyota Motor Sales, U.S.A., Inc.

California
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Let's Go Places

The Week's Best
SOUND BITES

"I didn't even know you were a lesbian. I thought you were married to Ryan Seacrest."

—Chelsea Handler, to Ellen DeGeneres, in the series finale of *Chelsea Lately*

"When you're so genius, and you're so smart, you have to be thinkin' while you're *not* thinkin'."

—Caleb on *Big Brother*

"And if someone can get the cast of *Call The Midwife* to attend my UK book event, well, your reward awaits you in heaven <3"

—Lena Dunham on Twitter

"I don't have a lot of female friends. I think women are intimidated by me because I have mean cartoon eyebrows."

—Gretchen (Aya Cash) on *You're the Worst*

"This is why I just wanted to do *Dancing With the Stars*."

—Clare, deciding to pack her bags and leave, on *Bachelor in Paradise*

"It's a version of turducken—it's a pheasant and a duck, so it's...a phucken."

—Stefan Richter, explaining his dish, on *Top Chef Duels*

"It's all you care about anyway. Sweden. Even in your sleep you're like, 'Emma, Emma, Emma, Sweden, Volvo, IKEA, herring.'"

—Aubrey (Aubrey Plaza), telling Bruce he should move back to Sweden, on *Welcome to Sweden*

"Actually, it would wake my mother from the dead."

—Tim Gunn, after Dita Von Teese joked that they were getting married, on *Project Runway*

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2.17.15	TOYOTA CENTER	HOUSTON TX
2.19.15	PHILIPS ARENA	ATLANTA GA
2.24.15	BB&T CENTER	SUNRISE FL
2.25.15	TAMPA BAY TIMES FORUM	TAMPA FL
2.27.15	BRIDGESTONE ARENA	NASHVILLE TN
2.28.15	BANKERS LIFE FIELDHOUSE	INDIANAPOLIS IN
3.02.15	VERIZON CENTER	WASHINGTON DC
3.03.15	TD GARDEN	BOSTON MA
3.05.15	MADISON SQUARE GARDEN	NEW YORK NY
3.08.15	IZOD CENTER	EAST RUTHERFORD NJ
3.09.15	WELLS FARGO CENTER	PHILADELPHIA PA
3.11.15	NATIONWIDE ARENA	COLUMBUS OH
3.13.15	CONSOL ENERGY CENTER	PITTSBURGH PA
3.14.15	KFC YUM! CENTER	LOUISVILLE KY
3.16.15	AIR CANADA CENTRE	TORONTO ON
3.18.15	THE PALACE OF AUBURN HILLS	AUBURN HILLS MI
3.19.15	UNITED CENTER	CHICAGO IL
3.21.15	SPRINT CENTER	KANSAS CITY MO
3.23.15	XCEL ENERGY CENTER	ST. PAUL MN
3.25.15	CREDIT UNION CENTRE	SASKATOON SK
3.26.15	REXALL PLACE	EDMONTON AB
3.28.15	TACOMA DOME	TACOMA WA
3.29.15	ROGERS ARENA	VANCOUVER BC
3.31.15	SAP CENTER AT SAN JOSE	SAN JOSE CA
4.01.15	VIEJAS ARENA	SAN DIEGO CA
4.03.15	THE FORUM	INGLEWOOD CA

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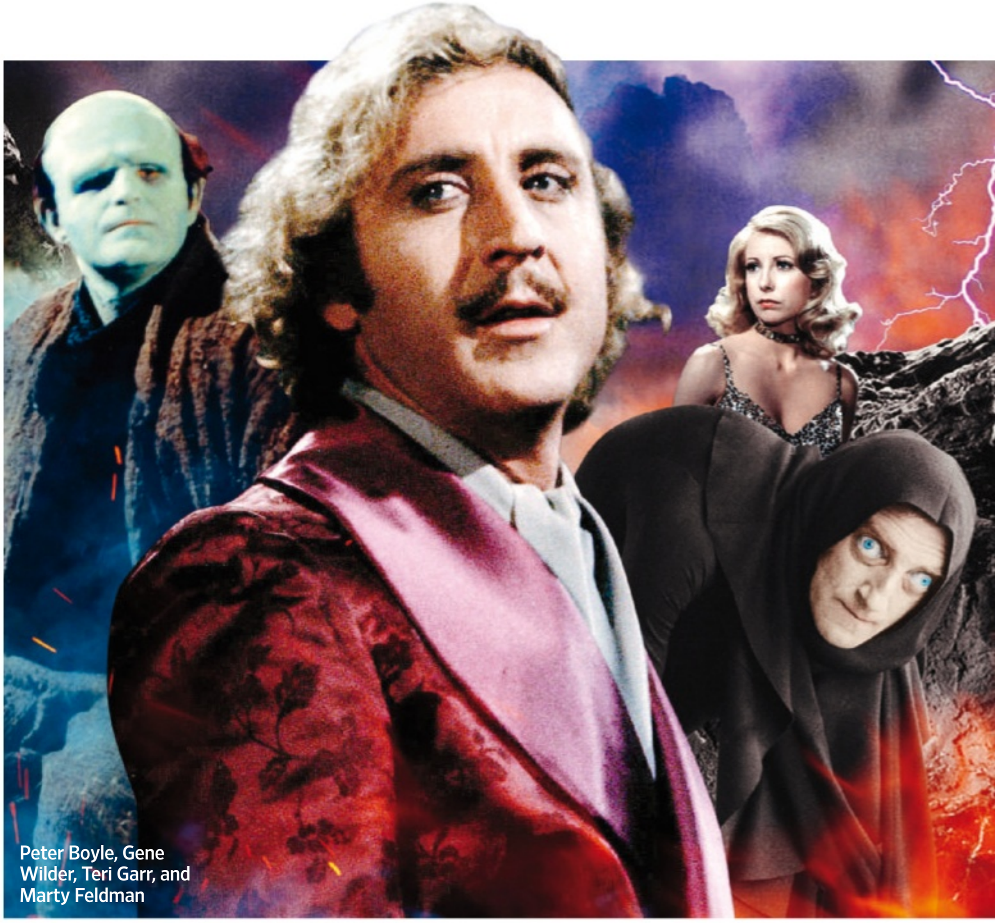
/ *The **Top 10** Things We Love This Week* /

THE MUST LIST

1

YOUNG FRANKENSTEIN 40TH-ANNIVERSARY BLU-RAY

Whether you've seen it zero or a million times, you can never have too many rolls in ze hay with Mel Brooks' classic, complete with deleted scenes. *(Rated PG)*



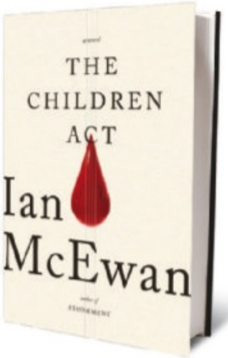
Peter Boyle, Gene Wilder, Teri Garr, and Marty Feldman

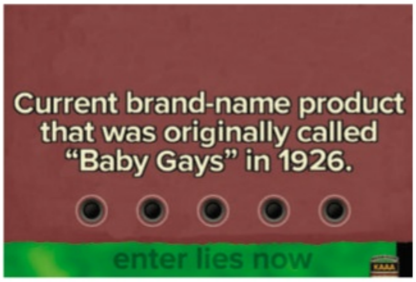
Juliette Lewis and Josh Hopkins

2 **KELLY & CAL** In director Jen McGowan's feature debut, about a depressed housewife's friendship with her paralyzed teen neighbor, the great Juliette Lewis proves herself a movie star of terrific maturity and unexpected range. *(NR)*

3 THE CHILDREN ACT, by Ian McEwan

The author of *Atonement* has crafted a tight, searing novel that follows Fiona Maye, a High Court judge who must make a life-or-death ruling involving a brilliant teenage boy, just as she reaches a devastating turning point in her marriage.





Current brand-name product that was originally called "Baby Gays" in 1926.

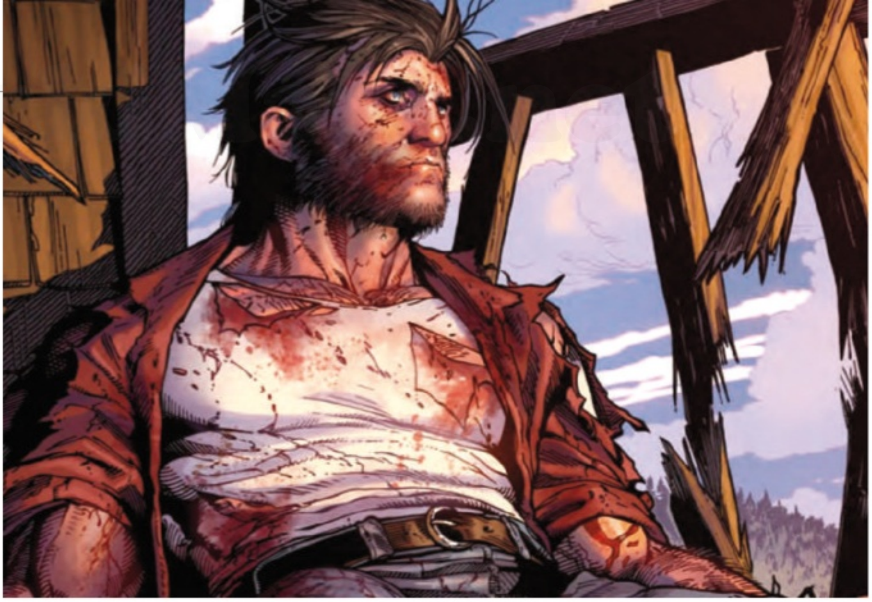
4 **FIBBAGE** Fool your friends in this hilarious bluffing game from the creators of You Don't Know Jack. Up to eight can play, using their phone or tablet as a controller. Lying to loved ones hasn't been this much fun since Balderdash. *(Rated T; multiplatform)*

BOYLE: TWENTIETH CENTURY FOX FILM CORPORATION; WILDER, GARR: 20TH CENTURY FOX/THE KOBAL COLLECTION (2); FELDMAN: TERRY O'NEILL/GETTY IMAGES

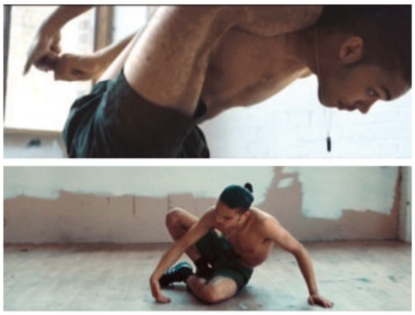
Illustration by **JESSE LENZ**

5 “LADY,” Stevie Nicks

Nearly four decades after “Landslide,” Nicks gets back to the big questions on this striking, bare-bones piano ballad. “And the time keeps going on by/And I wonder/What is to become of me,” she sings, her voice now a perfectly ruined rasp. Stay gold, Stevie, stay gold.



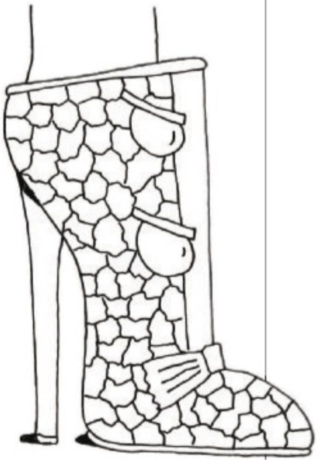
6 DEATH OF WOLVERINE #1 In case the title of the four-issue miniseries isn’t clear: Wolverine, Marvel’s most bankable character, will bite the dust. Like all super-hero deaths, this one is *sure* to be permanent and everlasting.



7 “HAZEY,” Glass Animals Over a lazy, hypnotic beat, the video’s dancers pop, lock, and contort their bodies into shapes that would make Cirque du Soleil acrobats say, “Ow, that smarts.”

8 SHOES, SHOES, SHOES, by Seymour Chwast and Carol Chu

Artist and designer Chwast’s coloring book is stuffed with line drawings of whimsical and surreal footwear, but the real delights are the charmingly apt aphorisms that accompany the images.



I'LL
GIVE
YOU THE
SUN
JANDY NELSON

9 I’LL GIVE YOU THE SUN, by Jandy Nelson

Maybe not quite the next *The Fault in Our Stars*, but this gorgeously written, intensely emotional YA novel—about once inseparable twins Noah and Jude, who are torn apart by a shocking tragedy—will still give you so many feels.

Steve Buscemi and Patricia Arquette

10 BOARDWALK EMPIRE The Roaring ’20s are officially over. The glitzy crime saga leaps seven years to 1931 for its fifth and final season, which also flashes back to Nucky’s (Steve Buscemi) childhood. So long, fancy suits; hello, Great Depression! *(HBO, Sundays, 9 p.m.)*

MUST LIST APP! You can sample and download songs, buy movie tickets, see videos, and more with EW’s Must List iPad and iPhone app, available at iTunes.

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KRISTEN BELL IS BACK FOR THE VERONICA MARS *SPIN-OFF, PAGE 16*

NEWS AND NOTES

(From left) Maddie & Tae's Tae Dye and Maddie Marlow, Beyoncé, Taylor Swift, Nicki Minaj, Ariana Grande, and Iggy Azalea

BELL: STEVE GRANITZ/WIREIMAGE.COM; DYE AND MARLOW: PETER KRAMER/NBC NEWSWIRE/GETTY IMAGES; BEYONCE: KEVIN MAZUR/MTV1415/WIREIMAGE.COM; SWIFT: CHINAFOTOPRESS/GETTY IMAGES; MINAJ: KEVIN WINTER/BET/GETTY IMAGES; GRANDE: ETHAN MILLER/GETTY IMAGES; AZALEA: ANDREW TOTH/FILMMAGIC.COM

Women on Top

There may not have been a definitive song of summer in 2014, but one thing is certain: Ladies reigned supreme.

BY KYLE ANDERSON

WHEN **Taylor Swift**'s latest single, "Shake It Off," debuted at No. 1 on the *Billboard* Hot 100 on Aug. 27 after selling an astonishing 544,000 downloads in one week, it was a fitting exclamation point on a singularly lady-centric summer music season. The domination of female artists is especially impressive considering that it's almost a complete 180 from last year, when Robin Thicke, Daft Punk, Justin Timberlake, Florida Georgia Line, Bruno Mars, and Macklemore & Ryan Lewis monopolized the landscape, often with songs in which women figured only as objects of affection or seduction.

This year 24-year-old **Iggy Azalea** led the way in February when she released "Fancy"—a song that went on to become as close to a definitive summer jam as we had. Between **Charli XCX**'s singsongy hook, Azalea's rapid-fire rap, and a video that winkingly paid tribute to *Clueless*, the track hit a sweet spot with Hot 100 fans and provided a launching pad for Charli, whose "Boom Clap" subsequently followed "Fancy" onto the top 10.

Azalea is also a featured player on the season's other inescapable hit, **Ariana Grande**'s saxtacular "Problem," and at one point in August both artists had three songs in the top 10—the only time that's happened in Hot 100 history. In addition, Azalea became the first act since the Beatles to reach No. 1 and No. 2 simultaneously with her first two Hot 100 songs. Not bad for a girl from Mullumbimby, Australia, who wrote her first verse to get the attention of a guy she had a crush on. ("I'm sure it was terrible," she told EW in March. "But he seemed impressed.")

IT ISN'T JUST THE SALES FIGURES THAT ARE NOTABLE—IT'S THE CONTENT OF THE SONGS. NEARLY EVERY ONE DELIVERS AN EMPOWERING MESSAGE.

Katy Perry, who co-penned Azalea's most recent hit, "Black Widow," sold out multiple dates on her Prismatic World Tour, which began in May, while **Beyoncé** capped her On the Run stadium dates alongside husband Jay Z with a triumphant 16-minute performance at MTV's VMAs on Aug. 24. (She was also honored with the network's Video Vanguard Award, a prize that went to Timberlake in 2013.) Female acts as disparate as **Miley Cyrus** and **Cher** racked up huge box office numbers for their tours as well.

But it isn't just the sales figures that are notable—it's the content of the songs. Nearly every one delivers an empowering message, whether it's the dismissal of haters in Swift's "Shake It Off," **Meghan Trainor**'s curve-celebrating "All About That Bass," or **Paramore**'s self-sufficiency anthem "Ain't It Fun."

"Everybody has trouble with confidence these days," Grande told EW in June. "All these young girls hate themselves, and these women have these horrible relationships with men. And men too! We all go through it." She believes that helps explain the appeal of "Problem," whose refrain "I got one less problem without ya" poured from countless boom boxes and car windows this summer. "I feel like it's such an IDGAF song that makes everybody feel great."

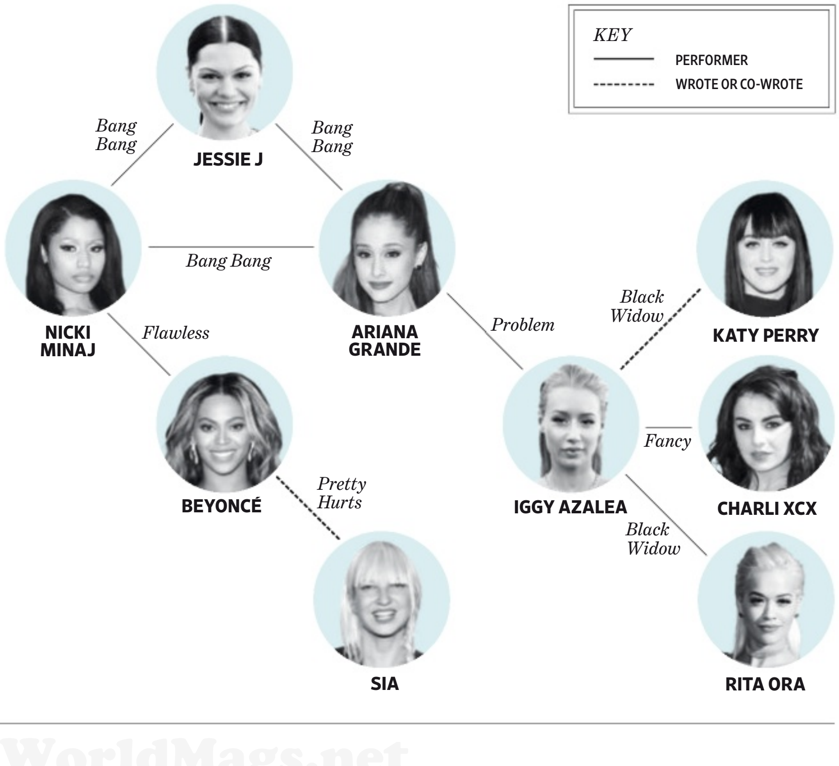
Trainor's "All About That Bass" also found success in casting off metaphorical chains. "I was sick of trying to pretend that I'm Rihanna, or pretend I'm a different human," she says. "I freestyled, 'It's pretty clear I ain't no size 2' and I was like, 'Girl anthem.'" And it's clearly resonated: "These girls sent me, like, essays about how they hated themselves because of their bodies and the way people were treating them. They heard my song and they said, 'Forget it, I'm just going to love myself.'... It makes me tear up." Even **Nicki Minaj**'s ultrasexual booty ode "Anaconda" had its own feminist angle, reworking Sir Mix-A-Lot's "Baby Got Back" from a woman's point of view. (Okay, so maybe that last one's a stretch.)

The movement wasn't limited to pop music, either; Nashville teens **Maddie & Tae** took on bro country by skewering stereotypes—all those long-legged, golden-skinned beauties hanging off the backs of trucks in videos—with their breakout single, "Girl in a Country Song," which became a top 20 hit on the country charts. "Tae and I were like, 'I don't think we can live up to those expectations,'" Maddie told EW last month. "We thought it would be fun to give this girl in these songs a voice." One of the highlights of their "Country Girl" clip, which has more than 5 million YouTube views, is the shots of men cavorting in cutoffs, a dude-as-decorative-object trend that carried across the board. (See: Drake in Minaj's "Anaconda" video, Big Sean on Grande's "Problem", and Jay Z in all of Beyoncé's public appearances.)

Swift's chart-topping "Shake It Off" is only the first single from her October album, *1989*; Charli XCX describes her upcoming release, *Sucker*, as "very feminine and very raw"; and Maddie & Tae, **Jessie J**, and Minaj all have records slated for later this year. It may be just past Labor Day, but it looks like our love affair with female hitmakers could be something much more than a summer fling.

Sisters Doin' It for Each Other

When it comes to this summer's hottest hits, the most successful women were those who helped one another out. Here, we track who did what where. —KAT WARD



JESSIE J: ANDREW TOTH/GETTY IMAGES; MINAJ: FRAZER HARRISON/GETTY IMAGES; GRANDE, BEYONCE, CHARLI XCX: JASON MERRITT/MTV/GETTY IMAGES (3); PERRY: JONATHAN LEIBSON/MOCA/GETTY IMAGES; AZALEA: KEVIN MAZUR/WIREIMAGE.COM; SIA: MONICA SCHIPPER/GETTY IMAGES; ORA: STEVE GRANITZ/WIREIMAGE.COM

Welcome to the gun show

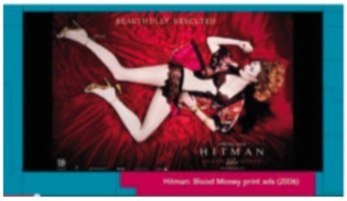
Betting Big on *Destiny*

Move over, *Halo*. Bungie and Activision Blizzard are banking on blockbuster sales for the new first-person shooter. **BY JOSHUA RIVERA**

Hype is sky-high for *Destiny* (out Sept. 9), the first entirely new franchise from game developer Bungie after 13 years of its chart-topping *Halo* games. Publisher Activision Blizzard will spend $500 million to make and market the game: They don't just want it to be as big as *Halo*—they *need* it to be. Lucky for them, industry estimates suggest that *Destiny*, in which players must battle aliens to preserve the human race, could generate $600–900 million in sales this year. What makes it so special? In a genre that often takes a cynical approach to its subject matter by exploiting real-life strife (e.g., drone warfare or terrorist attacks) as fodder for digital carnage, rare is the first-person shooter that concerns itself with making players feel anything other than homicidal. But *Destiny* is aiming for something else entirely. "We wanted to create an inviting universe, one that's filled with hope," says **Pete Parsons**, COO of Bungie. And they did: The game's science fiction harks back to the space race, with players urged to rise up and explore a beautiful universe in the aftermath of a crushing apocalypse. It's such a satisfying creation, it's almost a shame you'll spend most of the game shooting things.

CYBER-BULLIES REACH A NEW LOW

More women are playing videogames than ever before. In fact, a recent study from the Entertainment Software Association found that they now make up 48 percent of American gamers. But the games themselves are not necessarily welcoming to women—and there are plenty of online trolls ready to attack anyone who says as much. Just ask critic and scholar **Anita Sarkeesian**, whose videos on her site, Feminist Frequency, focus on the problematic portrayals of women in games. The response to her latest installment—posted on Aug. 25 and discussing the use of "women as background decoration" in titles such as *Mafia II* and the *Hitman* franchise (below)—was so intense (including multiple death threats), she fled her home. "A lot of games still have these harmful representations," Sarkeesian tells EW. "In order to help the industry grow, we need to be actively critical of this. Developers [need] to recognize that it's *not* okay." Sarkeesian did find some vocal supporters, including **Joss Whedon**, who waded into the Twitter fray to say Feminist Frequency "is just truth telling. Deal." In the end, Whedon tells EW, the discussion of sexism is a necessary part of the $21 billion industry's growing pains. "Look at the beginnings of rap and horror movies, where terrible things were happening or being said [about women]," he says. "Ultimately they became [more] inclusive." —JOSHUA RIVERA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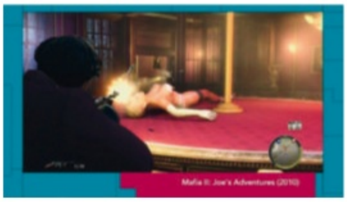
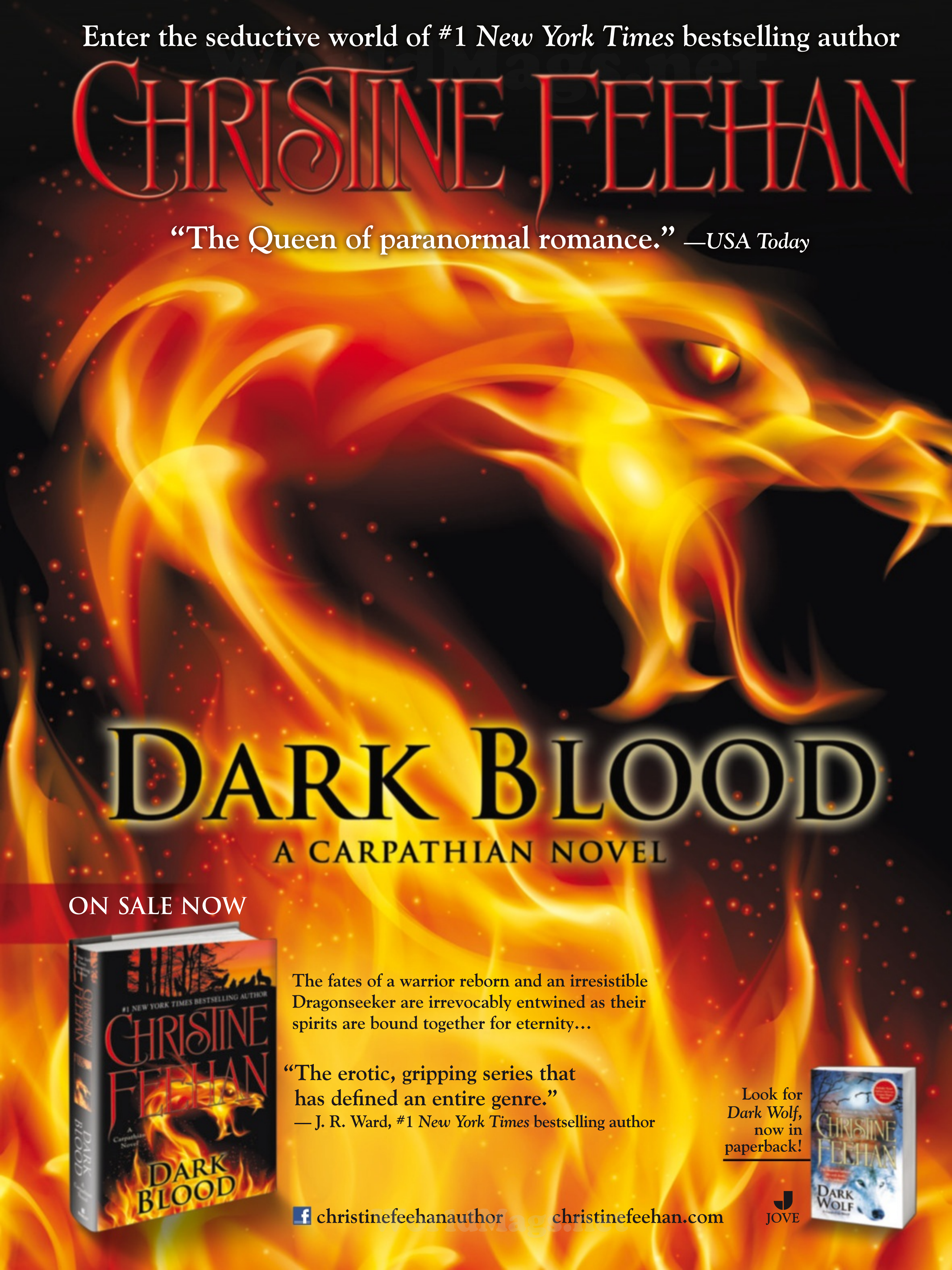
HITMAN
Hitman: Blood Money print ads (2006)





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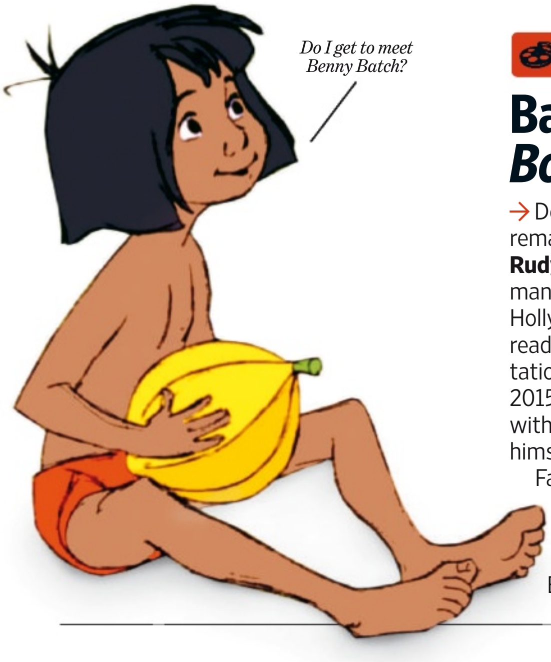
First LOOK

Veronica Mars' Wacky Web Series

DON'T WORRY, MARSHMALLOWS. You may not be getting another *Veronica Mars* movie anytime soon, but the gang from Neptune will have a mini-reunion on the (super) small screen for *Play It Again, Dick*, a Web series for The CW's digital-only network, CWSeed.com. The eight-episode run (debuting in mid-September) imagines a world where actor **Ryan Hansen** (playing an exaggerated version of himself) tries to capitalize on *Veronica Mars* fever and jump-start a spin-off show centered on his character, Dick Casablancas. "It is so meta, it kept rolling back in on itself," says series creator **Rob Thomas**. "It'll be a little absurdist." For the show-within-the-show, Hansen pitches that Veronica (**Kristen Bell**) has given up detective work (again) and Dick has to take up the mantle. In Hansen's mind, he's going to be a suave sleuth à la Magnum, P.I. or Starsky & Hutch. But The CW will only fund a pilot if Hansen gets the entire cast to return, including Bell and **Jason Dohring** (who played Logan Echolls), leading to more than a few false promises (like telling Dohring that it's a buddy show). "The set was like the happiest place on earth," says Thomas. "Frankly, for all the actors, getting to swear as their *Veronica Mars* characters was a highlight too." —LINDSEY BAHR


Do I get to meet Benny Batch?

Movies

Battle of the *Jungle Book* Films

→ Does the world need a *Jungle Book* remake? Maybe. Does it need *two*? The **Rudyard Kipling** morality tale about the man-cub Mowgli is at the center of a Hollywood scrum as Walt Disney Pictures readies **Jon Favreau**'s live-action/CG adaptation of the 1967 cartoon for October 2015, while Warner Bros. races forward with its own take, to be directed by Gollum himself, **Andy Serkis**, for the following year.

Favreau (*Iron Man*) began shooting last month with **Scarlett Johansson**, **Idris Elba**, and **Lupita Nyong'o** in voice-only roles. Last year, he told EW that he wants the film to be "a combination of Kipling and Disney" that "feels engaging to an older audience but that I would be comfortable bringing my kid to." (This will be Disney's third cinematic version of the classic, including the forgettable 1994 live-action version starring **Cary Elwes**.)

Serkis—famous for his expressive motion-capture work in the *Lord of the Rings*, *Hobbit*, and *Planet of the Apes* franchises—is pursuing a more sinister tone for his directorial debut, *Jungle Book: Origins*, which features his *Hobbit* costars **Benedict Cumberbatch** and **Cate Blanchett** in key voice roles. The film, slated for October 2016, will combine live action, animation, and motion capture. Serkis seems unfazed by the competition. "This is very much a return to the original subject matter," he says. "It's a lot darker [than Disney's]."

THE JUNGLE BOOK: © DISNEY

Scenes from *Play It Again, Dick* (clockwise from left): Kristen Bell and Ryan Hansen filming for his fictional CW series; Hansen and Jason Dohring; Hansen and Bell

Studio showdowns are nothing new (see sidebar), and this isn't the first time Warner and Disney have played a game of chicken with hundreds of millions of dollars at stake. Their superhero divisions, DC and Marvel, are battling over release dates for the next five summers, and that war seems to be expanding to other genres. As if *Jungle Book* weren't enough, the studios are both gunning to get a live-action *Beauty and the Beast* to the starting line. Disney has a director (*Dreamgirls*' **Bill Condon**), a script, and rights to the music from the 1991 animated film. Warner has **Emma Watson** and a script from **Guillermo del Toro**, but no director: del Toro was going to do it, but then dropped out. Neither side appears willing to back down, so as long as well-known tentpoles are the top priority in Hollywood, prepare to keep seeing double. —NICOLE SPERLING

PLAY IT AGAIN, DICK: JEAN KIM/WARNER BROS. ENTERTAINMENT, INC. (3); OWENS: THE LIFE PICTURE COLLECTION/GETTY IMAGES; BERGDAHL: U.S. ARMY/GETTY IMAGES; SNOWDEN: BARTON GELLMAN/GETTY IMAGES

Coming Soon & Coming Sooner

These competing projects are also headed for box office showdowns. —LINDSEY BAHR

JESSE OWENS

The track star won four golds at the 1936 Berlin Olympics, crushing the myth of Aryan supremacy. Take that, Hitler.

PROJECT ONE Focus Features' Stephan James-led *Race* is already filming.

PROJECT TWO Antoine Fuqua is attached to direct using Oscar winner David Seidler's script.

PROJECT THREE Actor Anthony Mackie (*Captain America: The Winter Soldier*) is developing his own indie project about Owens.

BOWE BERGDAHL

This U.S. Army sergeant was held by the Taliban in Afghanistan for nearly five years. His Obama-administration-negotiated release remains engulfed in controversy.

PROJECT ONE The *Hurt Locker* team of Kathryn Bigelow and Mark Boal are reportedly in the early development stages.

PROJECT TWO Director Todd Field (*In the Bedroom*) is adapting Michael Hastings' *Rolling Stone* article for Focus Features.

EDWARD SNOWDEN

The former NSA contractor captivated and divided a nation after he admitted to leaking classified information about government surveillance projects.

PROJECT ONE Oliver Stone is penning a screenplay to direct, based on Luke Harding's *The Snowden Files*.

PROJECT TWO Sony Pictures has optioned the rights to Glenn Greenwald's *No Place to Hide*, but has no writer or director yet.

ASK DALTON

Should questionable taste in movies be a deal breaker, ladies? Must *Doctor Who* fans be forced to socialize with non-Whovians? EW's own Mr. Manners has the answers.

DALTON ROSS IS AN EDITOR AT LARGE AT EW AND A MASTER OF ENTERTAINMENT ETIQUETTE

Q + A

Should I break up with somebody who doesn't like my favorite movie...which happens to be *Pulp Fiction*? I mean, come on... —MONIKA (@OPTIONSFORMONI)

I'm not gonna lie: This is concerning. *Pulp Fiction* is one of the most groundbreaking movies of the past 20 years. That said, you can overcome this egregious error in taste. The list of films my wife refuses to see is absolutely infuriating. It includes: anything with a chase scene, anything in outer space, anything scary, anything with explosions, anything with anyone wearing any sort of law enforcement uniform. Oh, also...cowboy hats. That's right—movies with cowboy hats have been banned in our house. Can we acknowledge how crazy that is? (*Cowboys & Aliens* is, like, my wife's worst nightmare. Mine too, actually, come to think of it.) But you know what? We make it work. So what if *Evil Dead 2* isn't streaming on many—okay, make that *any*—date nights? So what if I have been forced to endure repeated viewings of *The Notebook*, which as far as I can tell is the only film ever produced that meets all of her very specific criteria? My wife is awesome. Terrible taste in movies, sure, but still—awesome. As long as your boyfriend excels in other areas, this deficiency can be overlooked. No one should eat Royales With Cheese all by their lonesome.

OPEN THE GOOGLE APP AND SAY "Ok Google, what awards did *Pulp Fiction* win?"

Who's required to leave the room when a *Doctor Who* discussion starts—the one non-Whovian in the group or everyone else? —MICHAEL (@MKRAMER105)

I'm sorry, is this a trick question? Some sort of variation on the old Abbott and Costello "Who's on First" routine, perhaps? Or could it be a trap laid out with the sole purpose of besmirching the reputation of the entire Ask Dalton column? Because I've spent way too much time analyzing your tweet backward and forward, Michael, and I'm pretty sure that no matter which way this scenario that you presented above plays out, the end result is essentially the same: one dude who has never watched *Doctor Who* hanging out by himself. I mean, I guess if all the *Doctor Who* fans leave, then the one non-Whovian technically wins the room, but it's a Pyrrhic victory. Everyone else is just in...another room. And isn't that new room kinda the place to be now? I'm not exactly sure what sort of chicanery you're pulling here, Michael. Knock it off before I send an army of Weeping Angels after you.

Is it OK to pre-watch a show you're planning to watch with friends later in the week if you just can't wait? —ANTHONY (@ANLOPEZ)

You've backed yourself into a corner with this one, Anthony. Yes, you are permitted to pre-watch a show you were supposed to enjoy later with friends. HOWEVER!!! You are now subject to a stringent set of rules designed to make sure your solitary viewing in no way negatively impacts the communal experience of the group. You are hereby forbidden from reacting to a single thing you see until after everyone else in the party has had a chance to register their thoughts. Any such utterances of "This next scene is so awesome!" or "OMG, you are totes not going to believe what happens next!"—incidentally, I have no idea why I just transformed your syntax into that of a teenage girl—before those televised events occur shall result in the immediate revocation of all future invitations to group viewing parties. So unless you want to get banned from that *Walking Dead* season-premiere bash and have to return the Daryl Dixon costume and crossbow you saved up all summer to buy, keep the commentary in check.

TWEET YOUR POP CULTURE QUERIES TO *@DaltonRoss*

Tune in to Dalton's radio show, **EW Morning Live**, every weekday from 8 to 10 a.m. on SiriusXM Channel 105

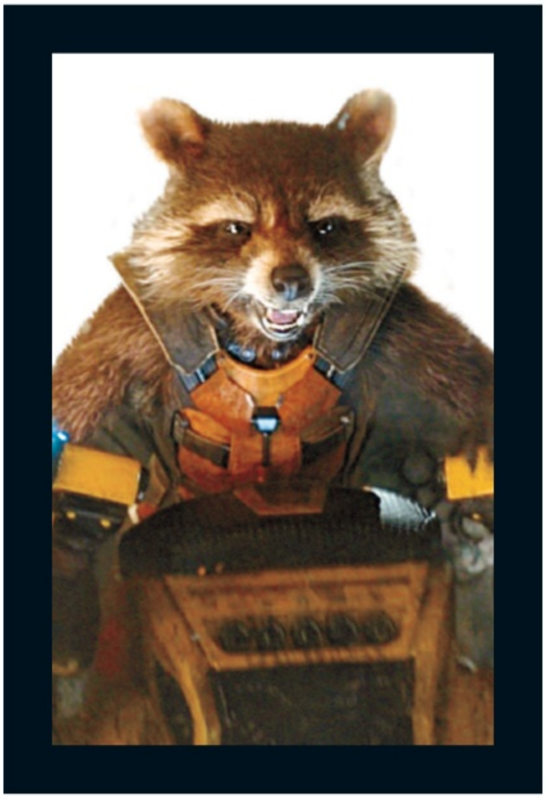
Illustration by **NICK ILUZADA**

ROSS: PATRICK JAMES MILLER

Chart Attack

Guardians, Taylor Swift, and *Ultimate Evil* dominate the end of summer.

BY KAT WARD



TOP MOVIES
MAY 2–SEPT. 1

1. **Guardians of the Galaxy** $280.5*
2. **Transformers: Age of Extinction** $244.4
3. **Maleficent** $238.7
4. **X-Men: Days of Future Past** $233.3
5. **Dawn of the Planet of the Apes** $205.5
6. **The Amazing Spider-Man 2** $202.9
7. **Godzilla** $200.7
8. **22 Jump Street** $190.3
9. **How to Train Your Dragon 2** $173.5
10. **Teenage Mutant Ninja Turtles** $166.4
11. **Neighbors** $150.1
12. **The Fault in Our Stars** $124.5
13. **Lucy** $118.6
14. **Edge of Tomorrow** $100.0
15. **Tammy** $83.4
16. **The Purge: Anarchy** $71.1
17. **Hercules** $71.1
18. **Think Like a Man Too** $65.2
19. **Let's Be Cops** $59.7
20. **Planes: Fire and Rescue** $57.2

SOURCE: BOX OFFICE MOJO; *DOMESTIC GROSS IN MILLIONS

▲ ***Guardians of the Galaxy,* at $280.5M, *is the highest-grossing film of the year thus far.***

TOP TV DOWNLOADS
AS OF SEPT. 2

1. **Keeping Up With the Kardashians** "ROCK THE CRADLE"
2. **Doctor Who** "INTO THE DALEK"
3. **The Strain** "CREATURES OF THE NIGHT"
4. **Falling Skies** "SPACE ODDITY"
5. **Falling Skies** "SHOOT THE MOON"
6. **Hell on Wheels** "LIFE'S A MYSTERY"
7. **Reckless** "51 PERCENT"
8. **#RichKids of Beverly Hills** "#BALDEAGLE"
9. **Pretty Little Liars** "TAKING THIS ONE TO THE GRAVE"
10. **Reckless** "DAMAGE CONTROL"

SOURCE: ITUNES

▶ ***The season finale of* Pretty Little Liars *drew 1.97M tweets, a record for a scripted show.***

TOP SONGS
WEEK ENDING SEPT. 6

1. **Shake It Off** TAYLOR SWIFT
2. **Anaconda** NICKI MINAJ
3. **All About That Bass** MEGHAN TRAINOR
4. **Stay With Me** SAM SMITH
5. **Rude** MAGIC!
6. **Black Widow** IGGY AZALEA
7. **Break Free** ARIANA GRANDE
8. **Chandelier** SIA
9. **Bang Bang** JESSIE J, ARIANA GRANDE, NICKI MINAJ
10. **Am I Wrong** NICO & VINZ

SOURCE: *BILLBOARD* HOT 100

◀ ***"Shake It Off" racked up 544,000 downloads (the most this year) in its first week.***

TOP VIDEOGAMES
WEEK ENDING AUG. 23*

1. **Diablo III: Ultimate Evil Edition**
2. **Tales of Xillia 2**
3. **Minecraft**
4. **Call of Duty: Ghosts**
5. **The Last of Us Remastered**
6. **Plants vs. Zombies: Garden Warfare**
7. **Grand Theft Auto V**
8. **Diablo III**
9. **Mario Kart 8**
10. **Tomodachi Life**

SOURCE: VGCHARTZ; *ACROSS ALL PLATFORMS

▲ ***Mario Kart 8* is only the second Wii U title to sell over 1M units in the U.S.**

TOP ALBUMS
WEEK ENDING AUG. 25

1. **1989** TAYLOR SWIFT
2. **Guardians of the Galaxy: Awesome Mix Vol. 1** VARIOUS ARTISTS
3. **Blacc Hollywood** WIZ KHALIFA
4. **My Everything** ARIANA GRANDE
5. **Ignite the Night (Party Edition)** CHASE RICE
6. **In the Lonely Hour** SAM SMITH
7. **5 Seconds of Summer** 5 SECONDS OF SUMMER
8. **TRXYE** (EP) TROYE SIVAN
9. **x** ED SHEERAN
10. **Nashville Outlaws: A Tribute to Mötley Crüe** VARIOUS ARTISTS

SOURCE: ITUNES

TOP HARDCOVER FICTION BOOKS
WEEK ENDING SEPT. 7

1. **Colorless Tsukuru Tazaki and His Years of Pilgrimage** HARUKI MURAKAMI
2. **Adultery** PAULO COELHO
3. **Big Little Lies** LIANE MORIARTY
4. **The Goldfinch** DONNA TARTT
5. **Mean Streak** SANDRA BROWN
6. **We Are Not Ourselves** MATTHEW THOMAS
7. **All the Light We Cannot See** ANTHONY DOERR
8. **The Heist** DANIEL SILVA
9. **The 6th Extinction** JAMES ROLLINS
10. **Love Letters** DEBBIE MACOMBER

SOURCE: *NEW YORK TIMES* BEST-SELLER LIST

The Goldfinch
Donna Tartt

▲ ***Donna Tartt's Pulitzer-winning doorstop has spent 44 weeks on the best-seller list.***

GUARDIANS OF THE GALAXY: © MARVEL 2014; SWIFT: RICK DIAMOND/ACMA2014/GETTY IMAGES

KILLING MATTHEW CRAWLEY

MOST ACTORS DREAM OF STARRING ON A HIT SERIES, BUT AT THE HEIGHT OF ***DOWNTON ABBEY*** MANIA, **DAN STEVENS** CALLED IT QUITS. NOW HE'S GOT THREE FALL FILMS—INCLUDING THIS MONTH'S *THE GUEST*—AND A LOT OF EXPLAINING TO DO.

BY CLARK COLLIS

Dan Stevens in
The Guest

FANS WHO COME ACROSS A BELOVED TV STAR ARE USUALLY MORE IN THE MARKET FOR AN AUTOGRAPH THAN A FIGHT.

(Above) Stevens in *The Guest*, an action thriller for which the actor underwent weapons training at an L.A. gun range. "There were people with all sorts of weapons: assault rifles and machine guns as well as handguns," says the Brit in amazement. "Just out for a Sunday shoot. As you do!"

But when *Downton Abbey* enthusiasts encountered Dan Stevens after watching the PBS drama's season finale last year, they were as perturbed as Maggie Smith's Dowager Countess in a Parisian whorehouse. "There were a lot of very upset people demanding apologies," he says.

After three years as the show's romantic lead, the dashing English country-estate heir Matthew Crawley, the British actor had decided to bite the silver spoon that fed him and leave the series for good with vague, undefined plans to pursue film roles. So in February 2013, 12.9 million American viewers watched in horror as Matthew died in an unexpected, unforeshadowed, and frankly WTF car crash, just after holding his and Lady Mary's newborn child for the first time. "Doing a long-running TV thing was amazing on all sorts of levels," says Stevens, 31, seated at a restaurant near his newish home in Brooklyn. "But at the moment, it's about seeing how I can keep myself challenged and entertained."

The actor appears in three films this fall, playing characters far removed from *Downton*'s buttoned-up lawyer-turned-aristocrat. In the twisty action film *The Guest* (out Sept. 17), he's a ripped war veteran from Kentucky who inveigles his way into the bosom of a grief-stricken family. In the thriller *A Walk Among the Tombstones* (out Sept. 19), he's a whippet-thin New York drug trafficker who recruits Liam Neeson's private eye to track down the men who abducted and murdered his wife. And in the comedy threequel *Night at the Museum: Secret of the Tomb* (out Dec. 19), he sports 50 pounds of armor, long hair, and a beard as the mythical knight Sir Lancelot.

This evening, Stevens claims to be exhausted. The actor drove down from upstate New York after wrapping, at dawn, an indie drama called *The Ticket*, in which he stars as a blind man who regains his sight. "If I start rambling off, slap me awake again," he says. Luckily, a physical assault on what *Night at the Museum* director Shawn Levy calls the actor's "stupidly good-looking" features never becomes necessary.

THE CAREER PATHS of actors who ditch the shows that made them famous vary, as the briefest inspection of George Clooney's and David Caruso's IMDb pages will testify. And at first glance, Stevens seemed an orchid unlikely to thrive outside the period-drama greenhouse. He grew up in Wales and southeastern England, the son of two teachers who adopted him at birth, and studied English literature at Cambridge University. In college, he and Rebecca Hall (who would go on to star in *The Town* and *Iron Man 3*) trod the boards in *Macbeth*. He wowed his costar's father, famed director Peter Hall, who soon cast him in a touring production of *As You Like It*—typecasting Stevens as a thespian of the Bard-and-*Brideshead* ilk.

In person, he doesn't do much to undercut that impression. He's the model of a polite, restrained Englishman who describes his guest spot on *Test Match Special*, the BBC's cricket commentary radio show, as one of the highlights of his life. But beneath that reserve lies a different sort of dude. He's a huge fan of John Carpenter's cult classic *Big Trouble in Little China* and the hard-edged satirist Chris Morris. At Cambridge, he spent less time on serious plays than on "weird student comedy" with the Footlights, a legendary troupe whose alumni include Hugh Laurie, exactly half of Monty Python, and *Downton* creator Julian Fellowes. And then there's his fondness for violence. "I saw *Kill Bill* three times the day it opened," he says. "I literally ran out of the cinema, grabbed some mates, and went back in."

For a guy like that, *Downton* proved to be a gilded cage, so he split when his three-year contract expired, even though he didn't

(PREVIOUS SPREAD) *DOWNTON ABBEY*: © 2011 CARNIVAL FILM AND TELEVISION LIMITED FOR *MASTERPIECE*; *THE GUEST*: URSULA COYOTE

net

(Above) In *Night at the Museum: Secret of the Tomb*, Stevens, playing Sir Lancelot, got to work with Robin Williams, who was reprising his role as Teddy Roosevelt. "It really was a dream come true," Stevens says. Williams' suicide last month hit him hard. "He was incredibly generous and supportive and delighted by anybody else creating laughter. It's been a very difficult couple of weeks." (Left) Stevens plays a drug trafficker in Scott Frank's *A Walk Among the Tombstones*.

NIGHT AT THE MUSEUM: SECRET OF THE TOMB: KERRY BROWN; *A WALK AMONG THE TOMBSTONES*: ATSUSHI NISHIJIMA

have any job offers at the time. "It wasn't a 'slam the door' thing," he says. "It was 'Three years is up. Would you like to continue?' " He sought advice from pals and, most decisively, his wife, Susie, a singer who's now full-time mother to their two children, Willow, 4, and Aubrey, 2. "I couldn't have done it without her," he says. "I couldn't have said, 'I know you're pregnant with our second child, but I'd like to leave this steady job and do something else.' She was really up for the adventure." In fact, he says, "anybody who *wasn't* involved with *Downton* was very supportive of the decision."

One person less supportive? Julian Fellowes. Last winter, he told EW that Stevens' exit and his refusal to return for one more episode at the start of season 4 led to Matthew's sudden demise. "We had no option," said the *Downton* chief. "What else do people suggest? That we put [him] on a rocket to the moon?" Stevens says that Fellowes, as a former actor himself, understood—but only to a point. "There was a part of him that championed the decision," he says. "But the *Downton* part couldn't."

While Stevens was eager to shake his *Downton* persona, Hollywood took longer to come around. Scott Frank, writer-director of *A Walk Among the Tombstones*, admits he was reluctant to audition him for the drug-dealer role. "I said, 'I don't think he looks right. I don't think we'll believe him,' " he says. But Stevens proved him wrong, impressing even Neeson. "I have seen maybe three episodes of *Downton Abbey*, but I did remember Dan," says the *Taken* star. "I was very surprised by his physical look. He lost something like 23, 24 pounds."

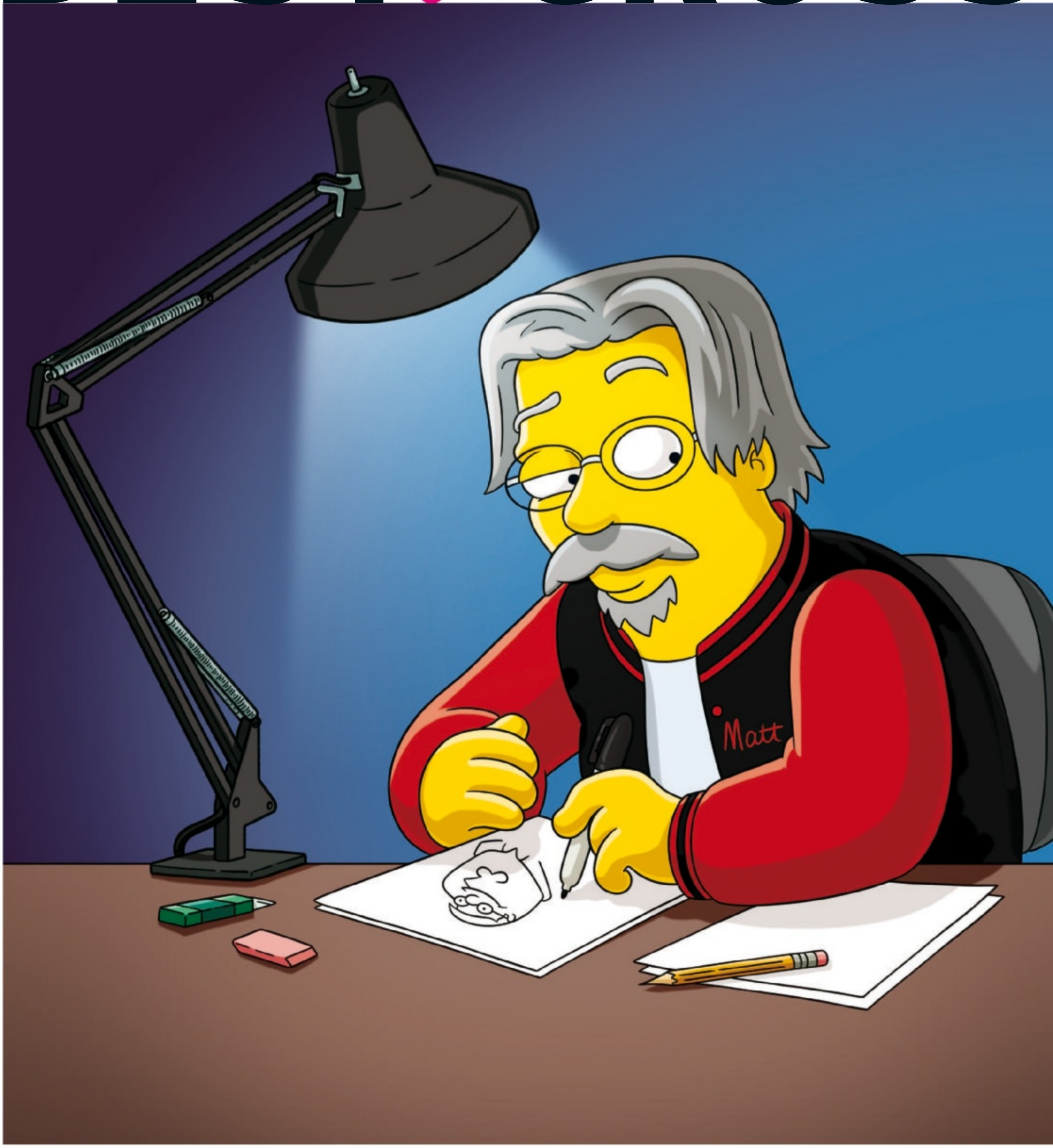
Stevens doubled down on that transformation for *The Guest*, engaging in an ab-building regimen of "circuit training, weights, martial arts—a lot of blood, sweat, and a few tears." He has since pared back his fitness routine, but is still much less "doughy"—to use his word—than he sometimes looked on *Downton*. He credits the more disciplined lifestyle he's adopted since moving to the States, one in which British ale has no place: "Much as I love it, English beer is like drinking a pint of bread."

Though he doesn't rule out a move to L.A. at some point, Stevens adores living in Brooklyn. The borough has resonance for the literature-loving star, who somehow found the time to judge for the prestigious Man Booker Prize in 2012 and still serves as editor at large of *The Junket*, an online magazine showcasing essays and short stories. "This neighborhood always fascinated me," he says. "Whitman and Hart Crane. Truman Capote. Norman Mailer lived down the street, Arthur Miller too. A lot of interesting cats flocked to this place."

STEVENS HAS two more films in the can: the kidnapping thriller *Criminal Activities* with John Travolta, and Thomas McCarthy's comedy *The Cobbler*, starring Adam Sandler as a man who can inhabit the lives of the people whose shoes he mends. "I'm essentially required to play Adam Sandler," says Stevens. "Like, if Adam Sandler were in my body, how would he behave? It struck me as a very interesting exercise, apart from anything else."

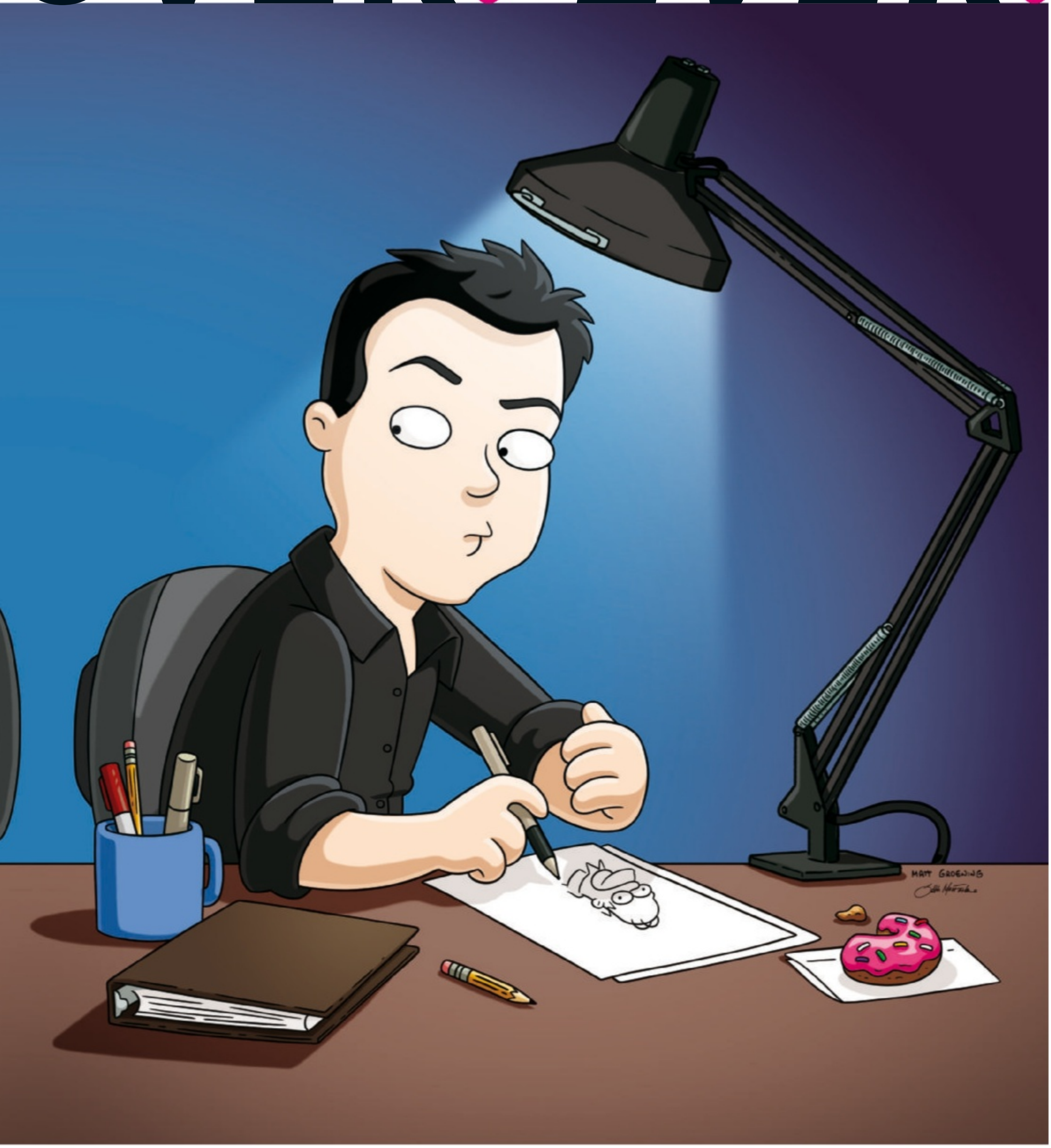
And he sees signs that even die-hard *Downton* fans may at last be softening toward him. "What's refreshing is that people who have seen *The Guest* have gone, 'Okay, we're beginning to understand,' " he says. "People say, 'I hated you when you left, I wanted to kill you. Now I love you all over again.' " ■ *(Additional reporting by Sara Vilkomerson)*

BEST. CROSS



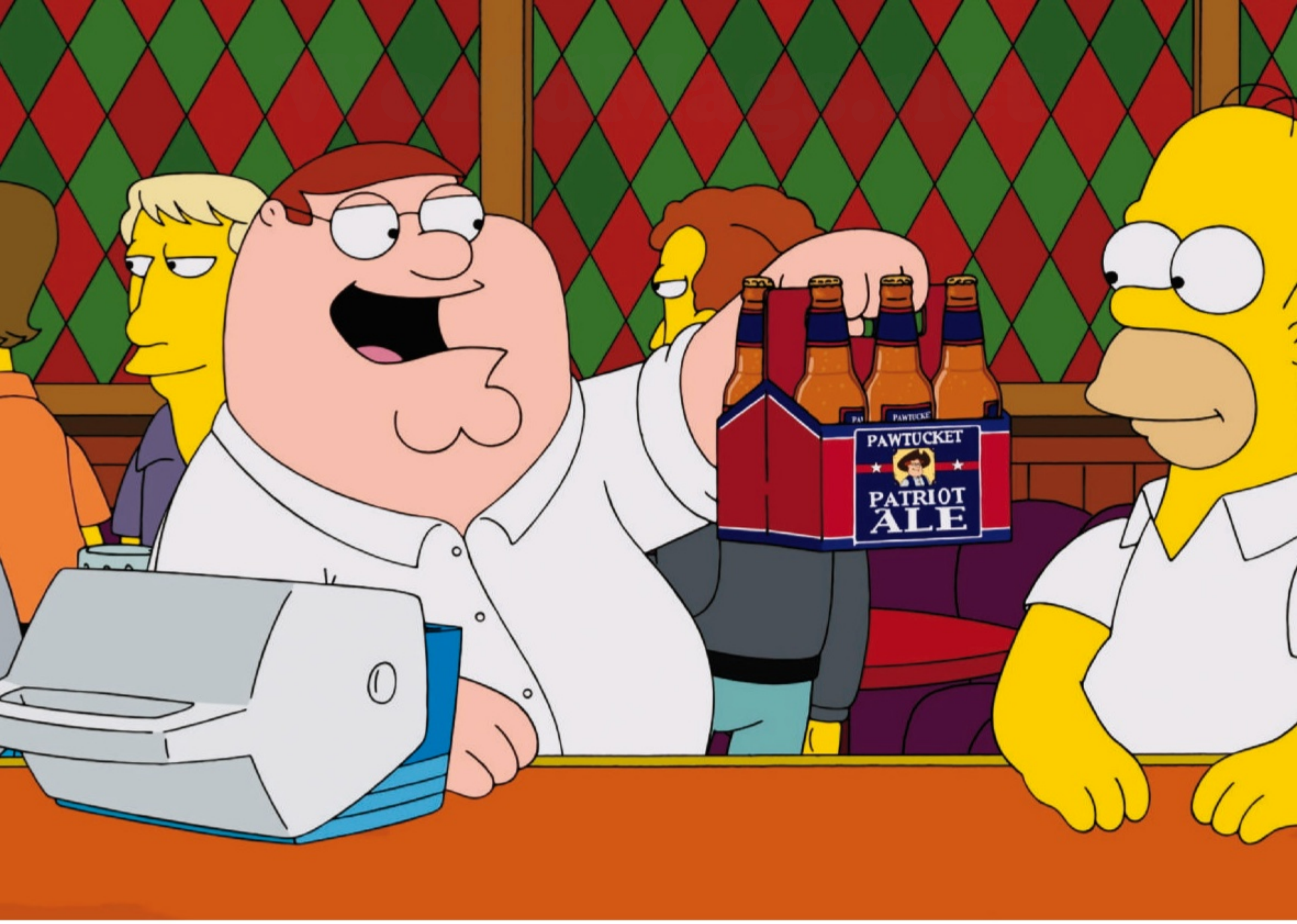
NO, THAT WASN'T A (SPIDER-)PIG THAT JUST FLEW BY YOUR WINDOW. ON SEPT. 28, THE GRIFFIN AND SIMPSON FAMILIES FINALLY JOIN COMEDIC FORCES FOR AN HOUR-LONG CROSSOVER SPECTACLE. WE SAT DOWN WITH THE SERIES CREATORS—*FAMILY GUY'S* **SETH MacFARLANE** AND *THE SIMPSONS'* **MATT GROENING**—FOR A CHUMMY CHAT ABOUT THIS LAND

OVER. EVER.



Geniuses at work: Matt Groening and Seth MacFarlane

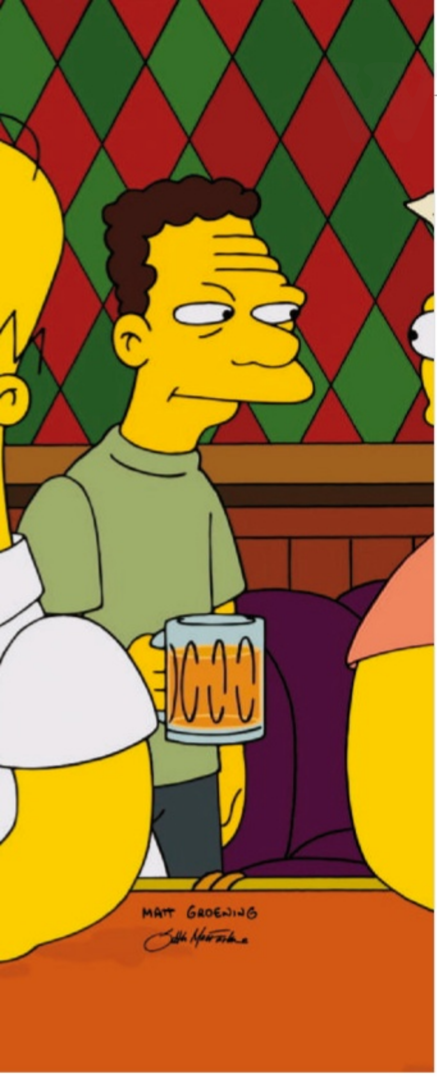
MARK EPISODE, THE RIVALRY BETWEEN THE SHOWS, AND, OF COURSE, BEER. VICTORY IS YOURS! **BY DAN SNIERSON**



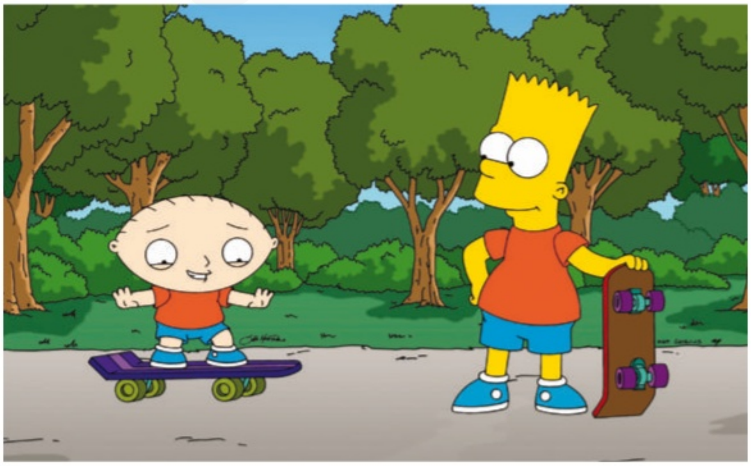
THEY ARE TWO OF THE MOST FAMOUS creators in the universe. Their work is quoted almost as often as Scripture. They have turned their pens into ATMs, making them richer than the creator of the universe. They have given rise to—and remain the symbolic deities of—two sides of a great pop culture debate that is being fervidly argued out on some message board as you read this. But on this toasty summer afternoon in L.A., dressed in white shirts, jeans, and sneakers, these two men—Matt Groening, the 60-year-old creator/exec producer of *The Simpsons* (and *Futurama*), and Seth MacFarlane, the 40-year-old creator/exec producer/vocal star of *Family Guy* (and *American Dad*)—are just two dudes in a room, talking 'toons.

Kicking back in Groening's *Simpsons* office on the Fox lot, the pair shoot the breeze about all things animation; the rivalrous relationship between their big shows, both built around a slothful, sophomoric patriarch; and that ultra-anticipated hour-long *Family Guy* season premiere that will combine the franchises in a true display of animation domination. Yes, on Sept. 28, "The Simpsons Guy" aims to do something that fans thought *unpossible*: Take two shows

(PREVIOUS SPREAD AND THIS SPREAD) FOX (4)



Peter and Homer sit down to share a cold one before things get ugly



with 37 combined seasons of comedy—the revered elder statesman/pioneer of modern prime-time animated humor and its edgier, so-cultishly-beloved-that-Fox-uncanceled-it, bratty-fratty descendant—and create a giant episode that is more "Holy crap!" than "D'oh!"

The extravaganza is as self-deprecating as it is self-aware, winking at criticism that *Family Guy* ripped off *The Simpsons*, nodding at crossover cynicism, toying with both shows' signature gags (Stewie saying, "Eat my shorts"), and sneaking in cameos (Bob from *Bob's Burgers*!). The plot? The road-tripping Griffins accidentally wind up in Springfield, where they are befriended by the Simpsons. Stewie is in awe of Bart, and Lisa tries to build Meg's

Peter, have you been drinking?

CROSSOVER CREATION

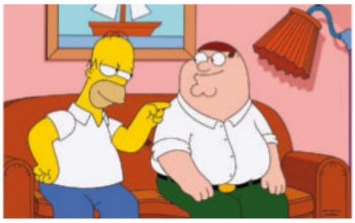
HOW *FAMILY GUY* WAS ABLE TO BORROW BART—AND THE REST OF SPRINGFIELD—FOR ITS SEASON PREMIERE. **—DAN SNIERSON**

THE MOST EAGERLY AWAITED crossover episode of the decade started two years ago on a needy whiteboard. The writers of *Family Guy* were trying to map out this coming season, staring down a bunch of empty lines, each representing an episode. Someone suggested a mash-up of *The Simpsons* and *Family Guy*—two Fox shows linked by a long-running, mostly friendly rivalry—and the room began to percolate with possibility. "We thought, 'We don't know exactly what the story is, but how can that *not* be an inspiring template to think that we're putting these two worlds together?'" says *Family Guy* executive producer Richard Appel. "Right then we put up on the board with a question mark: *Family Guy–Simpsons?*"

After brainstorming ideas and getting creator Seth MacFarlane's blessing and input, Appel tossed another question mark across the Fox lot at *Simpsons* creator Matt Groening and executive producers James L. Brooks and Al Jean: *May we take your characters on a joyride?* The trio knew at least that this driver was responsible, as Appel had worked for four seasons as a writer-producer on *The Simpsons*. "From the start Al and Jim and Matt were on board with it being an episode of *Family Guy*...with the condition 'Do us proud, please don't kill Marge, and let us read the script,'" says Appel. "But there was a welcomed level of trust on both sides that they weren't going to rip the script to shreds and we weren't going to rip Springfield to shreds."

When the *Simpsons*' main voice actors—Dan Castellaneta, Julie Kavner, Yeardley Smith, Nancy Cartwright, and Hank Azaria (the *Family Guy* producers were told Harry Shearer was unavailable)—joined the *Family Guy* cast to read through the script for the episode (which was written by *Family Guy* coexecutive producer Pat Meighan), there was just one problem. "After the table read, I did say to Seth, 'We're six minutes long,'" says Appel. "And he said, 'Um, I would not worry about the length. Fox will be happy making this an hour long.'" Supervising director Peter Shin, who had once worked as a *Simpsons* layout artist, spent time adjusting the Griffins to Springfield's specs ("We had to dim our whites on the Griffins' eyeballs so they didn't jump out and [look] too bright compared to the Simpsons'," notes Shin) and animating an *eight*-minute chicken fight between Peter and Homer.

When the rubble settles, fans will have one question: Sequel? *The Simpsons* and *Family Guy* currently have no plans for one. "But by season 43 of *The Simpsons* and season 27 of *Family Guy*," says Appel, chuckling, "someone who's looking at a blank board is going to say, 'Well, the Griffins went to Springfield...what if the Simpsons went to Quahog?' And more heads will explode at Fox."



THE REJECT PILE

IT TOOK A LOT OF BLOOD, SWEAT, AND BEERS FOR *FAMILY GUY*'S WRITERS TO CRAFT THE PERFECT PLOT FOR THE *SIMPSONS* CROSSOVER EVENT. BELOW, THE QUAHOG SCRIBES REVEAL FIVE REJECTED PITCHES FOR THE EPISODE.

1. Chris gets himself in a jam by winding up with two dates for the "Big Dance." And the Simpsons are there.

2. It turns out that all of *Family Guy* has taken place inside a snow globe in Ralph Wiggum's room.

3. What if, like, the babies do something together?

4. The Griffins visit Springfield, where they meet Lenny and Carl, spend the entire week with them, and then leave without meeting anyone else.

5. Another "Mr. Plow" episode, but with Quagmire and Brazilian chicks. Could call it "Señor Plow" if it feels too similar.

self-confidence, while Homer and Peter bond over doughnuts before throwing down in a nuclear chicken fight.

But the real meeting of the minds is taking place right here, as Groening and MacFarlane squeeze onto the same couch for the very first time.

ENTERTAINMENT WEEKLY Seth, is there anything you were hoping to find in Matt's office? Anything you'd like to steal?

Seth MacFarlane [*Looking around*] Holy s---. Actually, that's a really awesome dual-cassette player. I need one of those.

Matt Groening Journey to the past! [*Walks over to cassette player behind his desk*] I want to see what cassettes are in there. [*Checks*] There are no cassettes.

MacFarlane If I need to make a tape of one of my CDs, will that do it for me?

EW [*Noticing jar with floating embryonic Bart*] Hey, Matt, is that a Bart fetus in a jar?

Groening Yeah, I guess it is. Somebody sent us that.

MacFarlane Are those awards? Can I touch one? I've never...

Groening You must have all this crap, right?

MacFarlane You're much better at saving stuff than I am. Most of it is in the backseat of my car.

Groening You've never been in this office before?

MacFarlane No, I haven't. I think *Dads* was over here during the episode and a half it was on the air.... Is that a dual-VHS player?

Groening Nothing changes.

EW We have Duff beer right over there. Are we allowed to crack that open?

Groening That is unauthorized beer. The real beer is coming out. Real Duff beer.

EW Is Pawtucket Patriot Ale coming?

MacFarlane I had heard something about it, but I don't know if it's happening.

Groening What? You don't have your own beer?

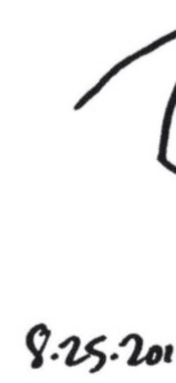
MacFarlane They don't trust me around alcohol.

Groening The show has got to have its own beer, man! That's when you know you've made it!

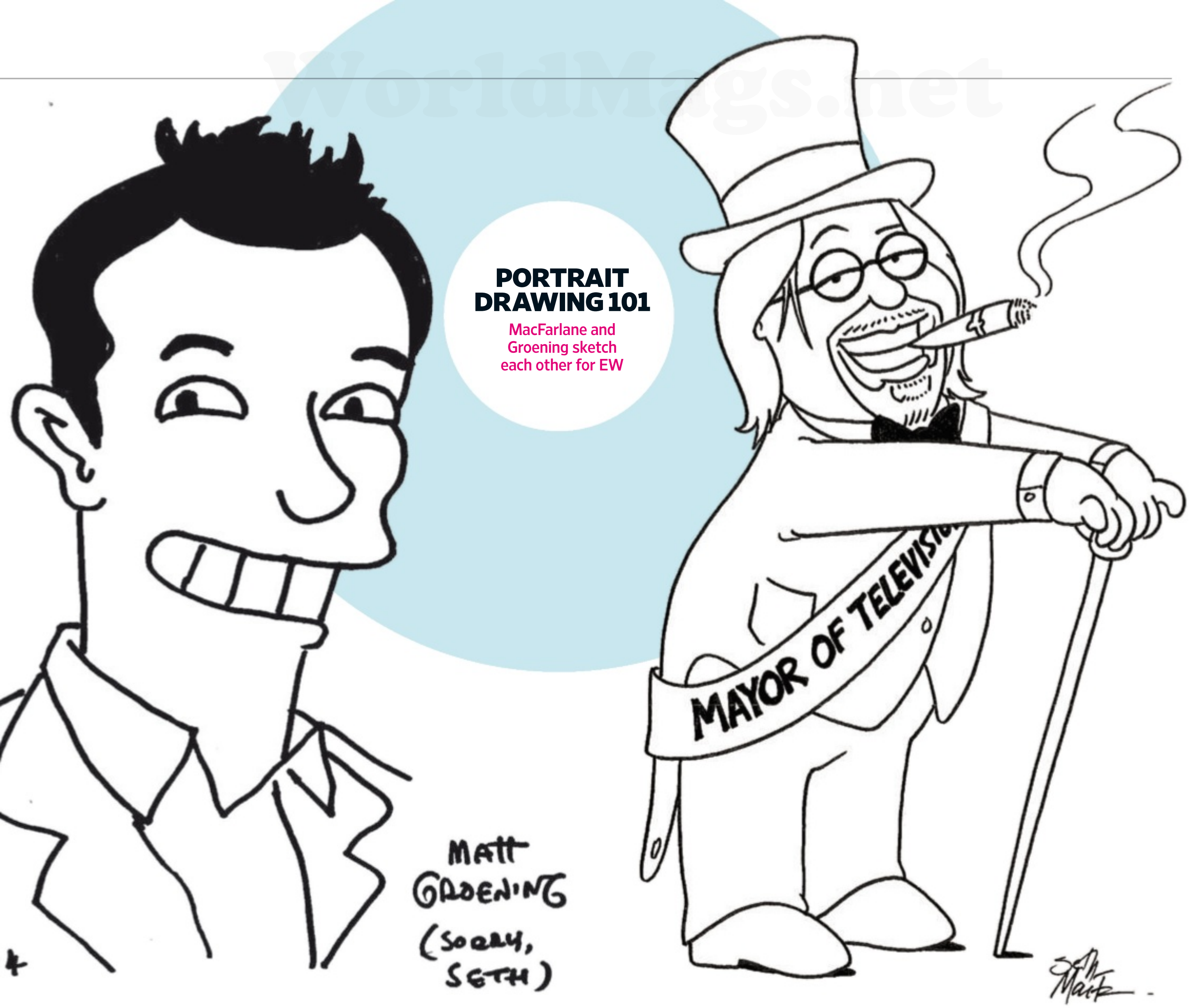
MacFarlane I know. We have to follow in the footsteps of *Law & Order: Special Victims Unit* Ale.

EW What do you remember thinking the first time you saw each other's shows?

MacFarlane [*Pointing at Groening*] His show redirected the course of where I wanted my professional life to go. I wanted to be a Disney animator, and then *The Simpsons* came out, and in every way—writing-wise, production-wise, timing-wise, animation-wise—it just rewrote the rulebook. Suddenly I was laughing out loud at cartoons. We all love the Bugs Bunny cartoons and the Road Runner cartoons, and you acknowledge how great they are and how hilarious they are, but how often are you really laughing? *The Simpsons* made me laugh. I was doing stand-up at the time and I loved it, and I thought, "It's too bad there isn't a way to do adult humor in cartoons." And they just opened that door for everybody. That show came out and I remember thinking, "Oh my God, this is



MACFARLANE AND GROENING: KEVIN WINTER/GETTY IMAGES FOR FOX; HOMER AND PETER, CHRIS, RALPH, MAGGIE, STEWIE, LENNY, CARL, GLENN: FOX (8); MR. BURNS: *THE SIMPSONS* (TM) & 2008 TTCFFC



PORTRAIT DRAWING 101

MacFarlane and Groening sketch each other for EW

MACFARLANE PORTRAIT: MATT GROENING; GROENING PORTRAIT: SETH MACFARLANE; STEWIE: FOX

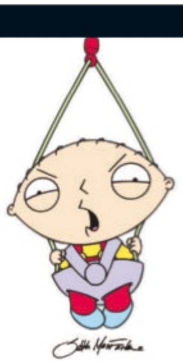
what I want to do." It's like *All in the Family*. It's that degree of altering the landscape.

Groening And I had gotten into animation because of *Family Guy*. It's the exact same story! [*Laughs*].... My first take was: Oh my God, we got competition. *And* they're outflanking us. This show is wilder and harsher and nastier. *We* used to get in trouble. *We* used to be the cause of the downfall of the United States.

MacFarlane I remember what used to make people mad when *The Simpsons* first came out was that Bart is talking disrespectfully to his parents. Remember the outrage?

Groening We got in trouble for Bart wearing an "Underachiever and Proud of It, Man" T-shirt. That's because cartoons up until *The Simpsons* had been aimed at children. One of the smartest things that we did was insist that it's for adults, with the idea that there are a lot of smart kids out there who will get jokes that grown-ups get. Anyway, so for a little while, we were like: We gotta chase your tail! Then you got canceled. Phew!

MacFarlane [*Laughs*] So everything worked out.



Groening You guys have completely your own style. At the very beginning you were accused of copying us, and we were accused of copying you. So I stopped watching your show just because I didn't want it to be in my head.

MacFarlane I'm the first person to say, stylistically, absolutely, we took 100 cues from *The Simpsons*. Look at when *All in the Family* came out. Suddenly it created a whole new style of doing things. The timing style of *Family Guy* was directly influenced by *The Simpsons* because it worked. They cracked that nut.

EW Matt, are your kids Team Simpson or Team Griffin?

Groening When my son Abe was 14, he came home from school and said, "You know, everybody at school loves *Family Guy*. And they say *Simpsons* is over." He was taunting me. I said, "We were here before *Family Guy*!" I got really defensive, and he's like, "Yeah, well, *Family Guy* is what everybody likes." I said, "Yeah, tell *Family Guy* to buy you an Xbox." He said, "I wish Seth MacFarlane *was* my dad!" That was a joke, and I thought, "That was good for a 14-year-old."

MacFarlane At the time I was probably, what, maybe 28? That would've just been weird.

EW Your shows have taken jabs at each other over the years. Peter was wanted for plagiarism in a *Simpsons* episode. And *Family Guy* had a DVD joke in which Stewie sings about "the guy who watched *The Simpsons* back in 1994 and won't admit the damn thing isn't funny anymore." But it seems like the rivalry has grown friendlier. Last season Dan Castellaneta and Hank Azaria did cameos on *Family Guy*, and Seth, you guest-starred on *The Simpsons*. How competitive did it get between the staffs? Has this all been blown out of proportion?

MacFarlane I think that was you guys [in the media]. You guys loved that s---. I don't ever remember being anything but a fan of *The Simpsons*. I continue to have such regard for that *Simpsons* writing staff.

Groening I never felt any [animosity]. I have more in common with Seth than I do with everybody I work with. [*Laughs*] We both created a show, you know? I like cartoons. I want there to be more cartoons. Both shows make fun of stuff, so we have to make fun of the guy next door. If you can make the person who disagrees with the joke laugh, then it's good. If it's just preaching to the choir, then I don't like it as much. That's my measure for doing political jokes on the show: Can we make a Republican laugh?

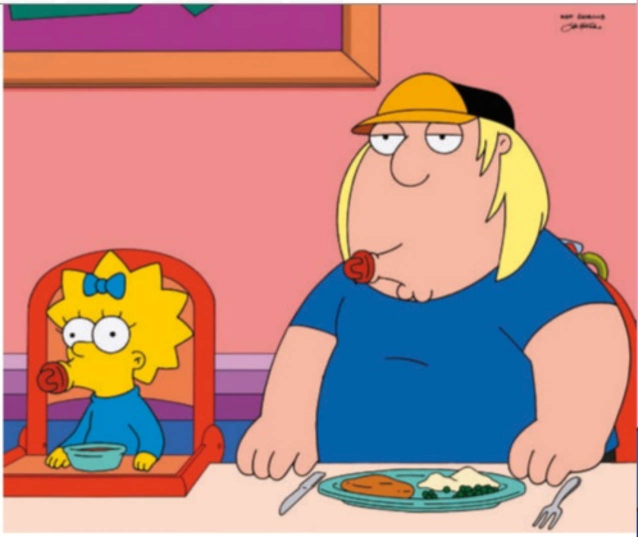
MacFarlane We abide by the same rules. We would never want to upset Sarah Palin.

EW Let's talk about the crossover. People are joking that hell is freezing over.

Groening That's the title, isn't it?

EW Was that one of the many reasons to do it? Did you just want to make fanboys' dreams come true?

MacFarlane I think it's a more practical thing. It's: Who was going to be the person to initiate it? Because both shows are busy and it's a big undertaking. Rich Appel, who wrote for *The Simpsons*, ran *King of the Hill*, and is now corunning *Family Guy*—he was the one guy who had lived in both worlds and really spearheaded this.



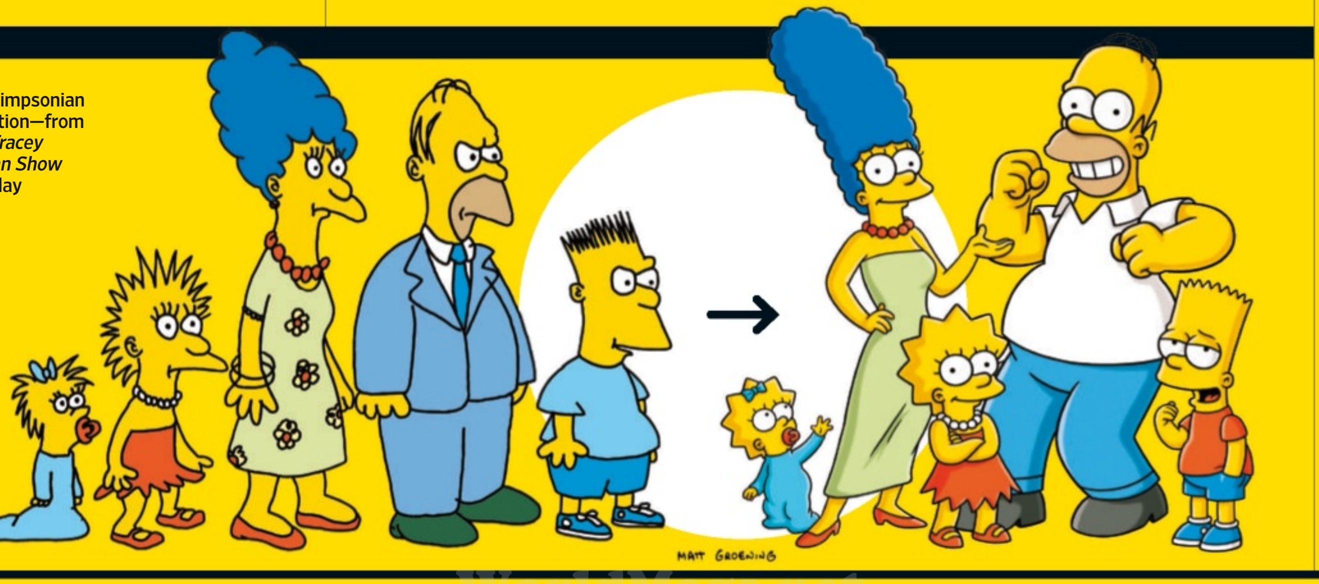
(From left) Maggie and Chris enjoy dinner—and matching binkies; Meg and Lisa share the joy of sax

Groening Let's be honest, we both wanted to do *King of the Hill* crossovers.

MacFarlane You need somebody who can be in that room and say with experience, "No, no, I wrote for this show—that's not something Homer would say."

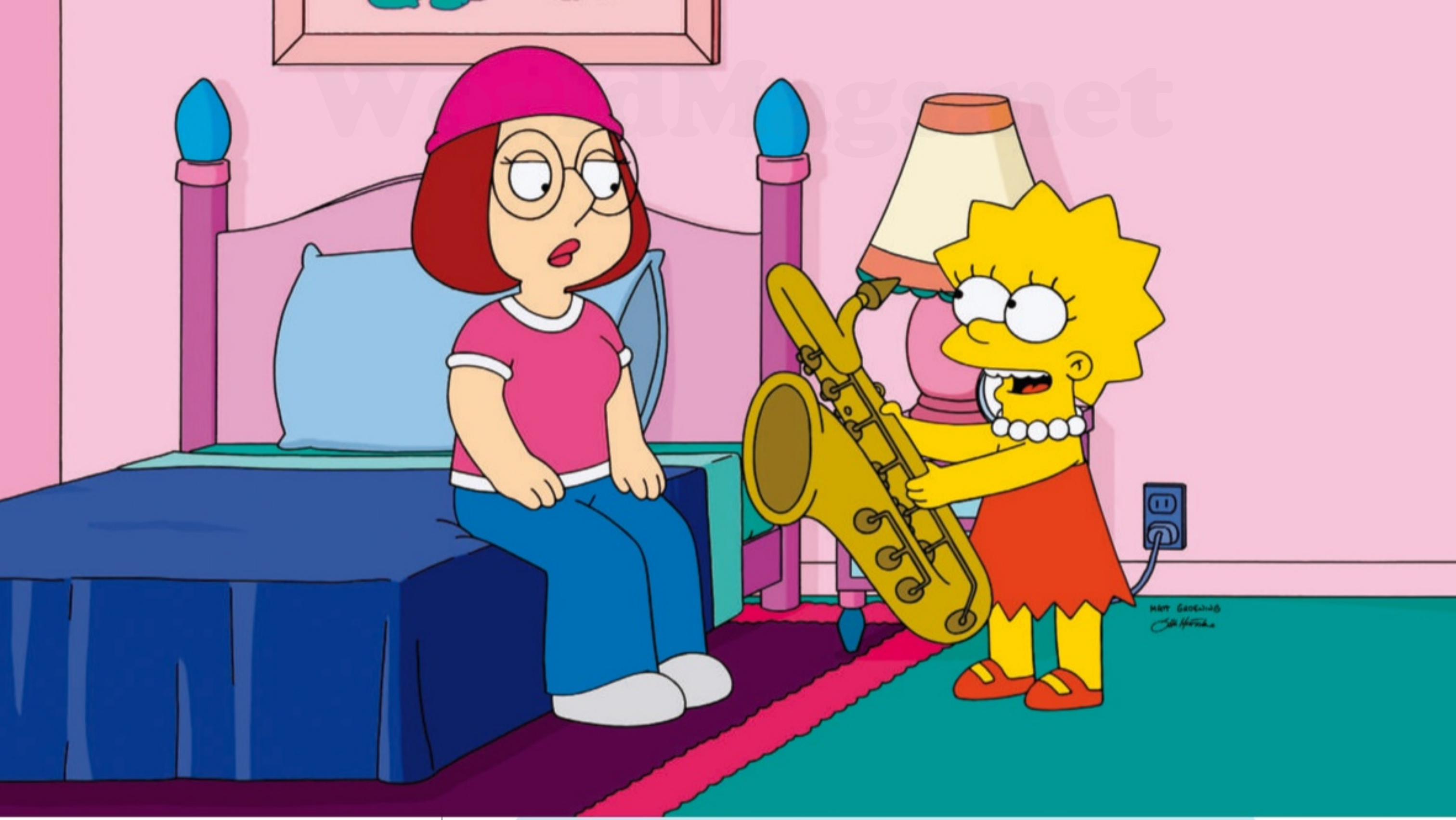
EW So what is the key to a good crossover episode?

MacFarlane It's really about the character interaction. People



The Simpsonian evolution—from *The Tracey Ullman Show* to today

FOX (5)



want to see Peter interact with Homer. They want to see Bart interact with Stewie. In a way, the story in a crossover episode, while it has to be there, is never quite as important as how the characters interact with each other.

Groening In this case, it's two really vivid shows and seeing what they can do together. You want to see them having a good time and you want to see Peter Griffin and Homer Simpson duke it out.

EW What was it like for you to see these characters interact, especially when they start saying each other's punchlines and borrowing each other's bits?

MacFarlane The extreme to me of that is Stewie calling up Moe, which I'm sure the Huffington Post and even your magazine will attack us for. But in context, it's pretty funny. [*After watching Bart make a prank call to Moe, Stewie asks Bart if he can try it, calling back and saying, "Hello, Moe? Your sister's being raped!" before hanging up and asking a speechless Bart, "Is that...is that one?"*]

EW What did you think of that joke, Matt?

Groening First of all, we've run out of prank phone calls, so the fact that you can visit that well, that's something we haven't done in a long time. That's pretty good.

EW Seth, was there one thing where you said to the writers, "I want to see *this* happen in the episode"?

MacFarlane The only thing that I remember saying is "You gotta have Stewie go after Nelson." Because Stewie idolizes Bart in the episode. It's a way for Nelson to get his comeuppance undeniably. [There's] this kind of *Taken* scene where he's got him bound and gagged and he's going to exact vengeance for Bart. My thing was: Get each character interacting with their counterpart.

EW The episode pokes fun at the idea that *Family Guy* is derivative of *The Simpsons* and *The Simpsons* is old and not funny anymore.

Groening Wait a second, they say we're not funny anymore?

Whose leg do you have to hump to get a dry martini around here?

I'm sorry—this crossover is canceled!

EW Do those opinions and message-board comments from fans that both shows aren't what they used to be get under your skin at all?

Groening I think we can both say without fear of contradiction that we live by comments and our mood is *completely* dictated by strangers.

MacFarlane I don't know any show that I've ever seen that had its best years after season 7. If you're being honest with yourself, a show that is in season 12 or season 20, you start to confront that. You can either just kind of coast or you can continue to try to surprise your audience. Regardless of how they're perceived, I do feel like both shows are continuously trying to surprise their audiences. That was why we killed Brian for three episodes.

Groening And could you believe that people fell for it?

MacFarlane There was a lot of anger. A lot of anger. The comments that I read were "You caved to fans—that's why you brought him back." I realized, *You don't know how the shows are produced, do you?* It takes a year to do each one.

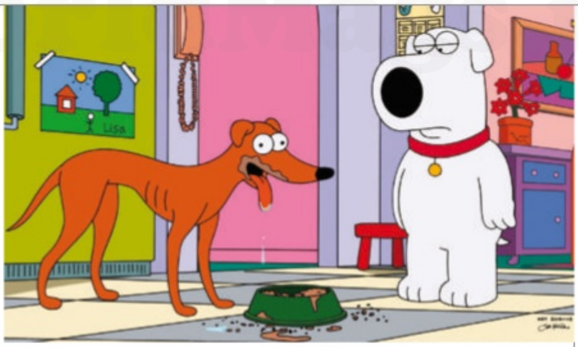
Groening I like the idea that there are fans out there who are like, "I will never watch another episode of *The Simpsons*." And now they have to. [*Laughs*] Just so they can rail against it.

EW Matt, if you could steal one character from *Family Guy* and import him/her to the *Simpsons* universe, who would you take? Seth, I'll ask you the same thing.

Groening Well, I'm really jealous of the chicken—the whole chicken-fight thing. But I guess Stewie. Just comedy gold.

MacFarlane Oh gosh, I would probably take Mr. Burns. That's a character that just always amused me.

EW You can see him in Stewie.



A tail of two doggies: Brian looks down his snout at Santa's Little Helper

MacFarlane Stewie comes from Rex Harrison first and foremost, but I would be lying [if I said] there wasn't a shred of Mr. Burns' influence. He was just always a character that got a nice big laugh out of me when he emerged and throughout his run. If I couldn't have Mr. Burns, I'd take Leonard Nimoy.

EW Seth, you're off directing movies like *Ted 2*. Which will come to theaters sooner, a second *Simpsons* movie or a first *Family Guy* movie?

MacFarlane [*To Groening*] Are you guys doing a second one?

Groening Maybe someday. We haven't recovered from the first one yet.

MacFarlane You haven't recovered from being injured by the piles of money that hit you in the head?

Groening The problem was there's no bench team waiting to run in and do the work. It was the same people doing the show as doing the movie.... Are you doing a *Family Guy* movie?

MacFarlane Eventually I gotta figure we will. I have an idea of what it would be, but I just never had the time. I spent so many years working on the show seven days a week that the urge to try other things was so strong. It's not on my immediate list of things to do, but I would be shocked if it never happened.

THAT OTHER BIG *SIMPSONS* ANIMATED EVENT

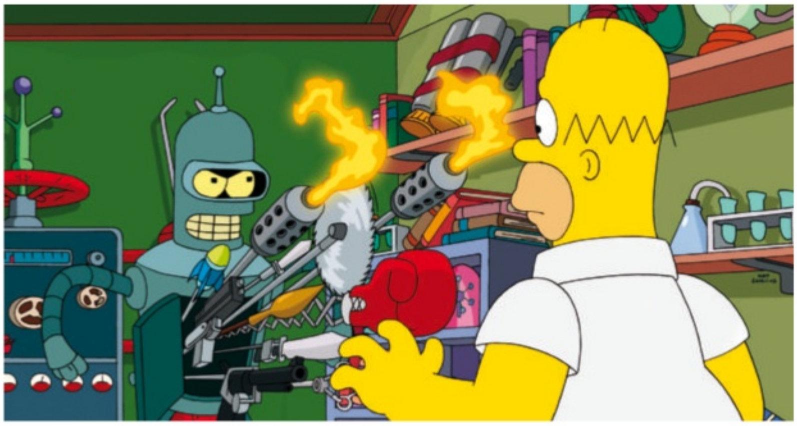
FUTURAMA'S PLANET EXPRESS CREW WILL TIME-TRAVEL ITS WAY TO SPRINGFIELD THIS FALL. **—DAN SNIERSON**

GOOD—NO, GREAT— news, everyone! Springfield will be the site of another crossover episode on Fox when the Simpsons encounter a familiar pack of now-homeless space adventurers. *Futurama*, the 31st-century animated comedy that was canceled (again) last year, will return to life—or at least Fry, Leela & Co. will—in a special episode of *The Simpsons* airing Nov. 9. "That was a really tough one to negotiate, because I had to talk to myself," says Matt Groening, creator of, well, both shows.

"Simpsorama" is taglined in the opening credits as "a show out of ideas teams up with a show out of episodes," and the second half of that joke is one reason for this installment. "They were going off the air, so I thought people would really love it if we had one more chance to see those characters," says *Simpsons* exec producer Al Jean, adding, "We're always looking for things that are compatible with us, and I thought, 'Well, what's more compatible?' We do a joke, actually, about how similar Bender and Homer look. Like, they just erased Homer's hair."

The crossover—which features *Futurama* voice-cast members Billy West, John DiMaggio, Katey Sagal, Lauren Tom, Phil LaMarr, Tress MacNeille, and Maurice LaMarche—will unspool a complex, *Terminator*-esque story that involves Bart blowing his nose on a sandwich that he places in a time capsule. When that mixes with Milhouse's rabbit's foot and some radioactive ooze, it creates a global catastrophe in the future, prompting Bender to travel back in time to kill Bart and prevent this mega-mess.

And as you'd imagine, "Simpsorama" teems with *Futurama* inside jokes and a Simpsonized tweak of its title sequence. Adds Jean: "There's a thing in *Futurama* code where if you solve it, it says, 'Congratulations! You're a nerd.'"



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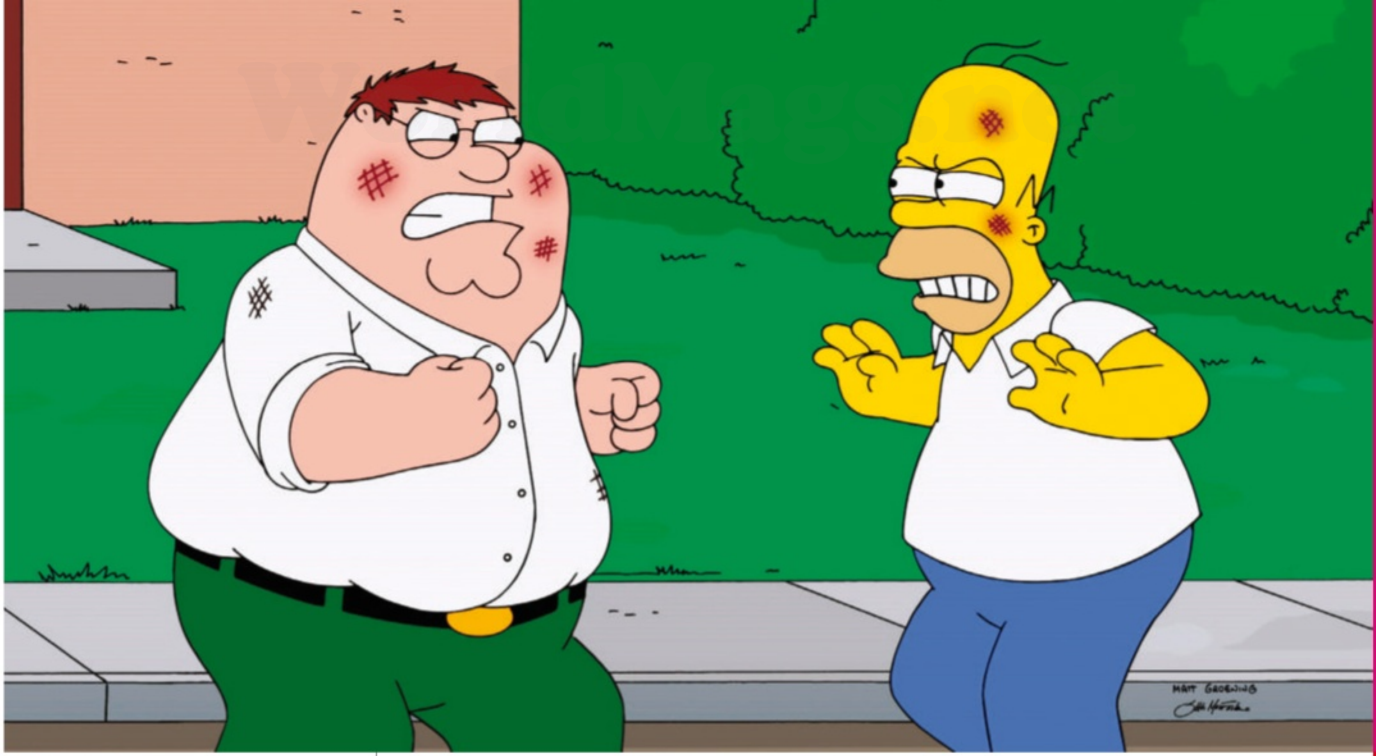


Place your bets now on Peter and Homer's eight-minute chicken fight

EW How fleshed out is your idea?

MacFarlane Fairly fleshed out.

EW Can you give us one cryptic clue?

MacFarlane Something you couldn't do on TV.

Groening That's what you gotta do. Otherwise, why should they go? That's why we showed Bart's penis in *The Simpsons Movie*.

EW There are a lot of great animated shows on TV now. Which ones impress you most?

Groening I like *Bob's Burgers*, because it's just got a different pace to it and a different tone. And it does something where the characters actually have some of the rhythms of real speech. Your characters stammer sometimes. We hardly ever do that on *The Simpsons*.... My other favorite show, *Adventure Time*, has a very oddball look to it, as do *Regular Show* and *Rick and Morty*.

MacFarlane I would give the same answer, because [*Bob's Burgers*] is the first animated show to come along in prime time in ages that gets what the flavor of a prime-time animated show is. I've seen a lot of shows come and go that just look really slick. It's a problem. *The Simpsons* had this wonderful, underground look to it when it first came out. That stylistic choice was so revolutionary. *Family Guy* took a cue from that, and *King of the Hill* must have taken a cue from that. Look at *South Park*—these are all shows where their movement and the animation are very sophisticated, but the design style has this underground kind of feel to it.

EW What do you say to fans who've been waiting for this thing that they thought they'd maybe never see?

MacFarlane My fear is that nothing we do will be able to live up to the expectation that's in everyone's heads, but I hope we've at least come close. The directors, the board artists, the writers, producers—everyone has just busted their asses, so what you're seeing is the result of a lot of time, a lot of sweat, and a lot of love. We hope that people will really enjoy it, because it is a gift to the fans.

Groening It's a reward for paying attention if you followed both shows.

MacFarlane You try to put yourself back in the mindset that you were in when you started. If my college self knew that this was happening, I would probably never stop s---ting myself.

Groening That's so sweet.

MacFarlane I do have to try and capture that emotion in my mind. It's a pretty astonishing, special thing, to have characters that I created sharing our programming with *The Simpsons*. I can become a meth addict now, because things won't get any better than this.

Groening Just make sure when you write this, you write, "He said humbly," not "He gloated, 'I can afford meth now!' " I always thought in Hollywood the definition of sanity is if you can afford to pay for your craziness. If you can't afford it, then you're nuts. But if you can afford it, then you're someone to be envied.

MacFarlane That's the only thing separating us from Gary Busey.

Groening He's done *The Simpsons*. Has he done *Family Guy*?

MacFarlane Possibly late at night when no one was there. ■

Bye-diddly-eye!
MATT GROENING

TOP: FOX; BOTTOM: *THE SIMPSONS* (TM) & 2008 TTCFC

THE UNBEARABLE LIGHTNESS OF BEING NICK CAVE

HOW ROCK'S PRINCE OF DARKNESS FOUND A NEW EQUILIBRIUM—AND BECAME THE SEMI-WILLING STAR OF ONE OF THIS YEAR'S MOST OUT-THERE DOCUMENTARIES.

BY KYLE ANDERSON

PHOTOGRAPH BY CHRISTOPHER BEYER

NICK CAVE CAN'T GET COMFORTABLE.

The oblong couches in the private back room of a midtown Manhattan hotel lobby are not to his liking. He keeps rearranging cushions like an indecisive interior decorator, finally settling his long frame at a mildly awkward-looking angle and cradling a peach-colored throw pillow.

His struggle with furniture feng shui makes for a pretty good metaphor. Ease, after all, is not a default mode for one of rock's most notoriously cantankerous characters—a punk icon largely unmellowed by age (he turns 57 on Sept. 22) and success (his 2013 release with the Bad Seeds, *Push the Sky Away*, was one of the most critically and commercially acclaimed of his career). At an event the previous night that found him presenting his new quasi-documentary, *20,000 Days on Earth*, and performing a few songs to a rapt New York audience, Cave was polite and generous but palpably itching to stop answering the crowd's questions and retreat behind the familiar wall of his songs.

Which is what makes *20,000 Days* (out Sept. 17) such a fascinating and unlikely project. The film is ostensibly a day-in-the-life portrait of Cave: It shows him going to therapy, lunching with fellow Bad Seed and spiritual life partner Warren Ellis, working on an archive project, and watching *Scarface* with his 14-year-old twin sons. All the voice-over thoughts are Cave's, everyone plays themselves, and many of the conversations are unscripted. But the scenes are staged, giving the movie a sense of hyperreality that blurs the line between genuine and fake—not unlike the schism that exists between Cave's actual personality and the one he has carefully constructed over the course of three decades of writing and performing.

"He's turned down the idea of a documentary hundreds of times," says Jane Pollard, who codirected *20,000 Days* alongside her longtime collaborator Iain Forsyth. Initially, they were invited only to film the band during the *Push the Sky Away* recording sessions, but, she says, "the footage that we got was just remarkable, and we thought it would be the saddest thing if this lived like a lot of music films these days—which is a 10-minute thing on YouTube. We needed to take it into another form."

Pollard and Forsyth approached Cave with the idea of fleshing out the in-studio footage. "They said, 'Let's do a Nick Cave documentary,' and I said, 'I have no interest in doing that,'" Cave recalls. "Music documentaries often do more damage than good, I think. Because they attempt to make the subject human, and that's not really what we want to see."

Indeed, Cave—who told the audience at the New York screening, "Growing up, all I ever wanted to be was Elvis Presley. There was some element [of him] that was beautiful and brutal"—has always played

Scenes from *20,000 Days on Earth*, including Cave with Kylie Minogue (top left) and at home with his twin sons (top right)

the role of a godlike rock star excellently on stage, his elegant suits and preacher-man presence belying the violence and doom that reign supreme in his lyrics.

But the Cave *20,000 Days* reveals is a sensitive, quiet, thoughtful soul. There's a dialogue between him and a psychoanalyst named Darian Leader that runs throughout the film; their conversation isn't scripted, though the entire session—10 hours spread over two days—took place on a set. From that artificial environment come some of the movie's greatest revelations. "Darian uncovered things about Nick and his work that I think Nick himself had not really thought about before," says Forsyth. "He was able to draw these lines between all sorts of moments in his life and his career."

It's a career that has grown significantly more diversified in recent years. After decades of dabbling in novelistic writing and soundtracking for films, Cave gained notice for penning two screenplays for Australian director John Hillcoat (2006's outback Western *The Proposition* and 2012's Prohibition drama *Lawless*, starring Tom Hardy and Jessica Chastain). "I have a love of cinema, but I really had no interest in getting into the film world," Cave says. "But John had been trying to get an Australian Western together, so I found myself in that world for a while."

To this day, his primary working relationship remains the one he has with musician and composer Ellis, who has collaborated with Cave on almost every project since joining the Bad Seeds in 1995.

"Nick and Warren are like two teenage boys," says Pollard. "There's a youthful enthusiasm they bring out in one another." During one of the movie's more surreal sequences, Ellis makes Cave a lunch of boiled eels while regaling him with tales of working with Nina Simone. "The hardest part of the entire film was pretending I hadn't heard that story a thousand times before," Cave jokes. "But as Warren said once, 'You've made a career out of feigning interest.' "

Revelations of Cave's relationship to women provide some of the film's most personal moments—including a pivotal scene with pop star and onetime duet partner Kylie Minogue, and an inspired monologue about meeting his current wife, former model Susie Bick. "When I look back on it, my life seems to be divided up into particular women who kind of lord over particular periods of my life," Cave says. "The songs themselves act as a way of keeping the memory of that woman that's trapped in the aspic of your memory alive."

And despite his misgivings about the film—he only signed on once he was promised final cut—its once unwilling subject sounds surprisingly pleased with the outcome. "I quite enjoyed being put in a situation where I had to think about certain things like the creative process, which I've always pretty much taken for granted," he admits. "It forced me to take a stand on particular things, and I have a take on it that's been helpful to myself and others. I'm not going to write a self-help book, though."

He pauses, looks in the distance, and offers a wide grin. "Actually, it's not a bad idea."

That tiny gesture distills Cave: a man both hard-boiled and disarmingly irreverent. "I don't really care about the truth," he says. "I'm more interested in obfuscation and lies and darkness."

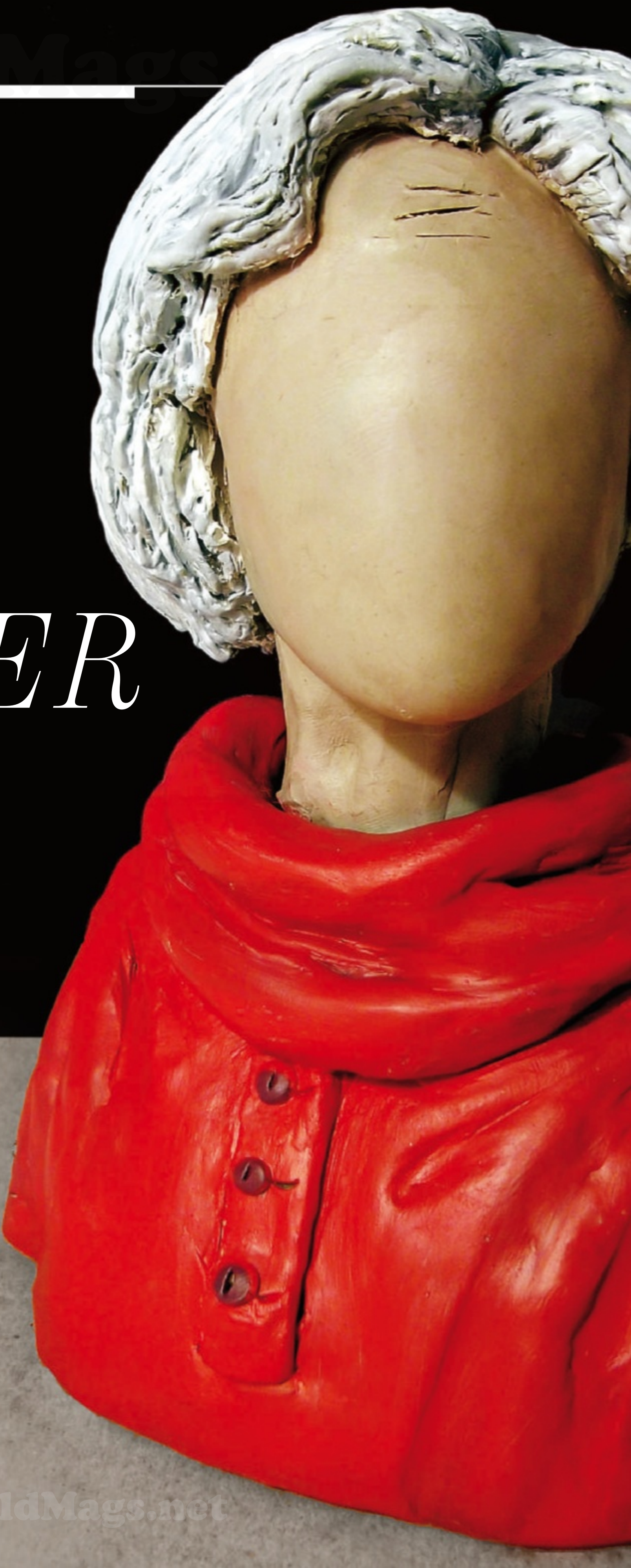
So who, then, is the real Nick Cave? Is he the guy who obsessively watches television and keeps a journal about the weather? The flinty-eyed sheriff maintaining order in the outlaw universe he's created? The Elvis-channeling beast who stalks stages with the Bad Seeds night after night? "At the end of the 20th century, I ceased to be a human being," he announces at the top of *20,000 Days*. Whatever Cave is becoming, he's content with the transformation. "I think you get a bit older and your world shrinks in some way," he says. "You have different needs. If I'm left alone to work and spend a bit of time with the people I love, I feel pretty complete." He is, at least and at long last, comfortable. ■

"MUSIC DOCUMENTARIES OFTEN DO MORE DAMAGE THAN GOOD, I THINK. BECAUSE THEY ATTEMPT TO MAKE THE SUBJECT HUMAN, AND THAT'S NOT REALLY WHAT WE WANT TO SEE."

NICK CAVE

WorldMags

THE WRITER



WITHOUT A FACE

IN A RARE INTERVIEW, THE ITALIAN LITERARY SENSATION CONCEALED BEHIND THE PSEUDONYM **ELENA FERRANTE** TALKS ABOUT HER INSPIRATIONS, HER SAVAGELY SMART NOVELS, AND HER INSISTENCE ON ANONYMITY.

BY KAREN VALBY / SCULPTURE BY KAREN CALDICOTT

DO YOU KNOW EL

The Italian author’s urgent, blistering fiction has made her something of a cult sensation here in America. I myself had never heard of her until this summer, when I dove deep into her Neapolitan series, an intoxicatingly furious portrait of enmeshed friends Lila and Elena, bright and passionate girls from a raucous neighborhood in working-class Naples. Ferrante writes with such aggression and unnerving psychological insight about the messy complexity of female friendship that the real world can drop away when you’re reading her. “My work is sometimes a struggle,” says Ann Goldstein, her long-standing English translator. “It’s very intense and very disturbing, and sometimes I have to walk away. But then when I’m done I sort of think, ‘Wait, where are those people? My life is now empty.’ ”

The first Neapolitan book, *My Brilliant Friend*, came out in 2012; the second, *The Story of a New Name*, in 2013. Now the third volume, *Those Who Leave and Those Who Stay*—which zeroes in on Elena and Lila in their roiling mid-20s—has just been published here, and Ferrante is the subject of profiles in publications from *Vogue* to *The New York Times*. And yet, despite all the accolades and attention, no one really knows Elena Ferrante, because “Elena Ferrante” doesn’t exist.

Here’s what is known: The author, who writes under a pseudonym, was born and raised in Naples. Today she lives in northern Italy. She is not so much a recluse, like J.D. Salinger, as she is private. Somehow her anonymity doesn’t smack of pretension or gimmick, but an honest lack of interest in developing any cult of personality. In an era of reality TV and noxious cycles of dubious fame, Ferrante believes the work should stand on its own. She will only submit to interviews over email, going so far as to turn down a meaty profile opportunity in *The New Yorker* when the magazine insisted on an in-person interview. “Without reserve,” Ferrante wrote me in an email exchange, “I can say that my entire identity is in the books I write.”

The Neapolitan books reek of lived moments, and when asked about the series’ inspiration Ferrante said she intentionally named one of her main characters after her pseudonym. “I gave my name to the narrator to make my job easier,” she wrote. “Anyone who writes knows that the most complicated thing is the rendering of events and characters in such a way that they are not realistic but real. In order for this to happen it is necessary to believe in the story one is working on.... I had a friend whom I cared for very much, and I began from that experience. But real events don’t count much when one writes; at most they are like getting shoved while out on the street.”

Elena Ferrante is in fact a she, despite persistent rumors in the Italian press that the author is male, including juicy speculation that she’s really Italian novelist and screenwriter Domenico Starnone. The suggestion that Ferrante could be a man seems ludicrous. From 2005’s *The Days of Abandonment*, an artful rage of a novel about a middle-aged woman reeling from the sudden news that her husband is leaving her and their children, to her Neapolitan

LENA FERRANTE?

books, Ferrante brings an unforgiving clarity to the female experience. It's not that male writers haven't created dynamic women since time began, but rarely is such exquisite attention paid to a woman's relationship with other women, or their children, who both connect them to and distract them from the world. "To me it's so apparent that it can't possibly be a man," says Ferrante's American publisher, Kent Carroll, who has never met or spoken with the author. "But I was at a dinner not long ago with two very well-known authors who had this big bet on whether it's a man or a woman. I was so taken aback that these really smart people who had obviously read and liked Elena's books would even ask that question. Like, please!"

Neither Carroll—whose small press, Europa Editions, is the sister company to Ferrante's Italian publisher, Edizioni E/O—nor Goldstein has much contact with the author. Goldstein says she has emailed directly with her just once in their many years of collaboration. Only her Italian husband-and-wife publishers know her true identity. "If I were to close my eyes I would suspect she's an older woman, maybe 60," says Carroll. "I picture an attractive woman who dresses well, but demure. There's a confidence, self-confidence, a sense of place. The person writing these novels is very comfortable with her skills and talents."

Ferrante's U.S. publisher sighs sometimes at her unwillingness to promote herself. "I think it would benefit her and her books in many ways," says Carroll. "But I understand and honor her decision." Nor does it seem necessary. Ferrante's popularity is surging, buoyed by the strength of her books alone. Carroll says they printed 25,000 copies of *Those Who Leave and Those Who Stay*, as compared with a 5,000-copy first printing for *My Brilliant Friend*.

I asked Ferrante if she ever struggled with her insistence on a private life, if she ever had "a flash of ego that made you want to throw open your window and yell, 'It is I who've created this world!'" Her response was a wonderful smackdown: "Your image of the window is amusing. My home is on the upper floors, I'm afraid of heights, and my ego gladly avoids leaning out the window." ■

From the author of The Days of Abandonment
Elena Ferrante
My Brilliant Friend
Europa editions
From the author of My Brilliant Friend
Elena Ferrante
The Story of a New Name
Book Two of the Neapolitan Novels
Europa editions
From the author of The Days of Abandonment
Elena Ferrante
Those Who Leave and Those Who Stay
Book Three of the Neapolitan Novels
Europa editions

EW.COM → TO READ OUR FULL INTERVIEW WITH ELENA FERRANTE, GO TO *EW.COM/ELENA*

Kristen Wiig and Bill Hader

The Skeleton Twins

STARRING *Kristen Wiig, Bill Hader, Luke Wilson, Ty Burrell*
DIRECTED BY *Craig Johnson*
R, 1 HR., 32 MINS.

By Chris Nashawaty

BY ALL ACCOUNTS, working as a cast member on *Saturday Night Live* is like sharing a cramped bedroom with a dozen brothers and sisters who are all competing for the attention of daddy, Lorne Michaels. In the early, druggy seasons of the show, the combustible egos and tight quarters of Studio 8H could result in friction and infighting (just ask Bill Murray and Chevy Chase...but not while they're in the same room). Still, that bond often resulted in on-air magic. More recently, the once-dysfunctional backstage dynamic at *SNL* has calmed down more than a little. Whether it's Tina Fey and Amy Poehler riffing in what feels like the secret language of twin sisters at the Golden Globes or the big-brother/little-brother vibe of Jimmy Fallon and Seth Meyers, the show's younger alumni now radiate the back-and-forth familiarity of siblings who actually like one another. Maybe that explains Kristen

Wiig and Bill Hader's effortless chemistry in *The Skeleton Twins*.

Wiig and Hader play a troubled sister and brother grappling with the long-festering emotional fallout of their messed-up family. Their mother (Joanna Gleason) is a dizzy New Age healer with her head in the sand when it comes to her kids' problems. And their father committed suicide when they were children—an exit that's all too understandable for Wiig and Hader's now-grown-up-and-miserable Maggie and Milo. In fact, in the opening moments of the film, Maggie is prevented from swallowing a fistful of pills by a call informing her that Milo has just tried to kill himself by slicing his wrists in the bathtub. Did I mention that *The Skeleton Twins* is a comedy?

Well, it is and it isn't. Maybe I should also mention that Milo's suicide note reads, "To whom it may concern, see ya later" with a smiley face underneath. Or that the ringtone on Maggie's phone when she gets the call from the hospital is the *Growing Pains* theme. Like Laura Linney and Mark Ruffalo in 2000's *You Can Count on Me*, Wiig and Hader play estranged siblings who haven't spoken for a decade but who reunite and slowly realize that as much as they can't stand one another, they're also the only ones who truly get each other. They're two broken souls secretly hoping the other might have the spiritual Krazy Glue they need.

Milo, a gay, depressed wannabe actor in Los Angeles, returns home to New York's Rockland County and moves in with Maggie and her sunny, frat-boyish husband, Lance (an excellent Luke Wilson). Both Maggie and Milo are masters at keeping secrets and sabotaging whatever happiness they manage to inadvertently bring into their lives. But for a while at least, they fall back into being the same kids who shared confidences, played hers-and-hers dress-up, and finished each other's sarcastic, smart-ass jokes. In the film's funniest scene, Wiig and Hader do a lip-synch duet to Starship's schmaltzy anthem "Nothing's Gonna Stop Us Now." As wince-inducing as that reads in print, it's impossible not to smile watching it on screen.

Of course, we know that whatever caused Maggie and Milo to stop talking is bound to resurface. And it does, right on cue. The main problem with the film is that too many of the beats created by director/co-writer Craig Johnson (*True Adolescents*) feel as programmed as the outline of a screenwriting manual (especially the maddeningly improbable ending). Still, the two costars elevate the film beyond formula. Their onscreen rapport is infectious and believable. Wiig has done this kind of heavy lifting with a light touch before in both *Bridesmaids* and *Friends With Kids*. Hader, though, is the film's real surprise. It would have been easy for him to turn Milo into a gay cartoon like his after-hours alter ego Stefon. But he resists the temptation to go for easy laughs and broad strokes and delivers something darker and deeper. It's a shockingly vulnerable performance, one of the best I've seen all year. **B+**

Luke Wilson

BILL HADER IS THE FILM'S REAL SURPRISE. HE RESISTS THE TEMPTATION TO GO FOR EASY LAUGHS AND BROAD STROKES AND DELIVERS SOMETHING DARKER AND DEEPER.

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

		EW	IMDb, METACRITIC, ROTTEN TOMATOES			AVG.
1	BOYHOOD	A	88	100	99	96
2	GUARDIANS OF THE GALAXY	A–	86	76	92	85
3	STARRED UP	B	75	79	98	84
4	LOVE IS STRANGE	A	65	85	96	82
5	FRANK	A–	74	76	92	81
6	THE TRIP TO ITALY	A–	77	75	86	79
7	LIFE OF CRIME ↑	C–	66	65	68	66
8	IF I STAY	C–	71	46	38	52
9	THE NOVEMBER MAN	C	63	38	33	45
10	TEENAGE MUTANT NINJA TURTLES	C+	64	34	20	39

LIFE OF CRIME: BARRY WETCHER

Dock Ellis on the mound circa 1970

No No: A Dockumentary

DIRECTED BY *Jeffrey Radice* **NR, 1 HR., 40 MINS.**

By Chris Nashawaty

On June 12, 1970, a fiery, flamboyant pitcher for the Pittsburgh Pirates named Dock Ellis hurled a no-hitter. The no-hitter is a once-in-a-blue-moon event in baseball—an unlikely convergence of guile, precision, and dumb luck. But what made Ellis' feat even more amazing? He was zonked on LSD at the time. In *No No: A Dockumentary*, Ellis and his former teammates unspool the stranger-than-fiction story of that night in San Diego: how he was so out of his gourd that he didn't even know he was starting that day. How the catcher, Jerry May, had to wrap magnetic tape around his fingers so that Ellis could decipher his signals. How he thought he'd scored a touchdown after one deft play in the field (yes, you read that right). "I was as high as a Georgia pine," Ellis says in an archival interview (he died in 2008). Even years later, he still didn't seem entirely convinced that it happened.

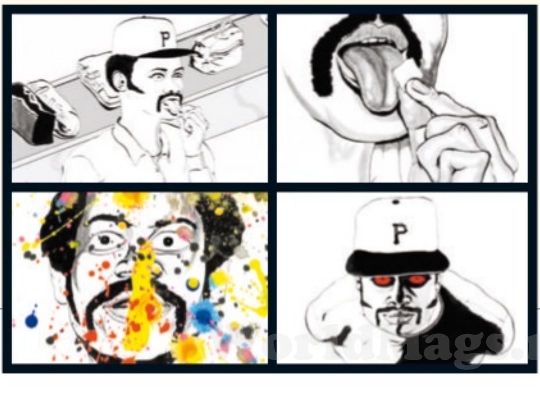
THE NO-HITTER IS A ONCE-IN-A-BLUE-MOON EVENT.... WHAT MADE DOCK ELLIS' FEAT EVEN MORE AMAZING? HE WAS ZONKED ON LSD AT THE TIME.

Ellis was a born raconteur who seemed to both regret and revel in his colorful past as a high-functioning addict and soul-power hepcat. But for better—and worse—*No No* strives for more than immortalizing his drug-fueled day of infamy. First-time director Jeffrey Radice uses the LSD anecdote as the hook for an awkward attempt to rehabilitate Ellis' image, elevating him from space cadet to civil rights martyr—a junkie Jackie Robinson—as Ellis advocates for black ballplayers, free agency, and a more compassionate support system of drug counseling.

Some of these arguments are convincing, others less so—especially after Ellis' ex-wives recount the abuse they suffered when their husband was loaded. The fact is, Dock Ellis was...complicated. Probably a lot more so than *No No* makes him out to be. In the end, maybe the most black-and-white thing in his life was the string of zeros he put up on the scoreboard, high as a Georgia pine, 44 years ago. *(Also on iTunes and VOD)* **B**

A BASEBALL CARTOON ON ACID

Long before the new doc about Dock Ellis, an animated YouTube clip about the pitcher's story became a viral sensation.
—JEFF LABRECQUE



One year after Dock Ellis' 2008 death, his legend got a boost thanks to Brooklyn-based filmmaker Christopher Isenberg and artist James Blagden. The two took a public-radio interview with Ellis, then added Blagden's psychedelic imagery to accompany the pitcher's own words, creating an animated short called *Dock Ellis & the LSD No-No*. "He's telling an amazing story that's sort of funny and dangerous and kind of hard to believe," says Blagden. "For me, it's some sort of expressionist painting where your imagination is filling in the gaps." So far, the video has been viewed more than 3.5 million times.

NO NO: A DOCKUMENTARY: RON MROWIEC

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Juliette Lewis

Kelly & Cal

STARRING *Juliette Lewis, Jonny Weston*
DIRECTED BY *Jen McGowan*
NR, 1 HR., 49 MINS. By Karen Valby

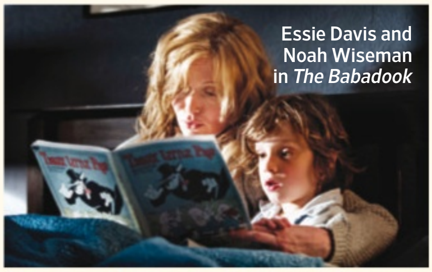
The biggest takeaway from *Kelly & Cal*, a wonderfully honest and tender film about the bitter pill of adulthood, is Hollywood's criminal underuse of Juliette Lewis. The actress, shoehorned by her feral younger performances or her great unhinged sister act in last year's *August: Osage County*, is capable of marvelously grounded and subtle work. Here she plays Kelly, a weary new mother dropped into manicured suburbia. She befriends a teenage neighbor, Cal, played by the equally impressive Jonny Weston (*Chasing Mavericks*), who is angrily confined to a wheelchair because of a recent spinal injury. They become each other's lifelines in a world they believe has betrayed their forgotten, better selves.

In her feature debut, director Jen McGowan displays the unhurried, naturalistic instincts of Nicole Holofcener or Alexander Payne. Her portrait of suburbia is sterile without being sneering, and she finds bursts of humor and pathos in quiet moments. Amy Lowe Starbin's unsentimental script grants depth to her supporting characters, too. Kelly's husband (*Cougar Town*'s Josh Hopkins) is a tired man with an idling sex drive who traded his artistic dreams for the upwardly mobile world of advertising, while her hovering mother-in-law (welcome surprise Cybill Shepherd) senses unrest but can offer only a lasagna casserole as comfort.

But it's Lewis who makes a movie that easily could have been mawkish sing. "I wasn't always a suburban housewife," she tells Cal in an early attempt to impress the already besotted boy. "I was once young and wild." She pulls old combat boots out of her closet and plays cassettes from her riot-grrrl band days (original songs written and performed by the musician-actress). Even as their friendship careers toward its inevitable crash, climaxing in a vital and wistful dance number, Kelly's vulnerable goodness and loyalty to her family linger on. Lewis is a star in her prime, and more smart directors should put her to work. *(Also on iTunes and VOD)* **A**

WOMEN DIRECTORS TAKE A STAB AT HORROR FILMS

Who says gore is just for guys? This fall, five females are helming some of the season's creepiest new movies.



Essie Davis and Noah Wiseman in *The Babadook*

Rose Leslie in *Honeymoon*

You know the bummer statistics: In the past five years, only 5 percent of studio releases had a woman behind the camera. But this fall, five female directors are taking a hatchet to the status quo—via the supposedly unladylike horror genre. On Sept. 12 comes Leigh Janiak's *Honeymoon*, which stars Rose Leslie (*Game of Thrones*) as a newlywed whose cabin-in-the-woods vacation changes her for the bloody, terrifying worse. *See No Evil 2*, the latest freak-out from twin sisters Jen and Sylvia Soska (*American Mary*), debuts on DVD/Blu-ray on Oct. 21. In November, Ana Lily Amirpour's vampire Western *A Girl Walks Home Alone at Night* (executive-produced by Elijah Wood) creeps into theaters, along with Australian writer-director Jennifer Kent's *The Babadook* (out Nov. 28), about a children's book that comes to horrifying life.

First-time filmmaker Kent says no one should be surprised that the gory genre is helping women shatter Hollywood's glass ceiling. "I know a lot of women who are interested in horror," she says. In fact, according to the box office reporting service PosTrak, the audience at horror films last year was 51 percent female. Yet sexism persists. When Kent told people about *The Babadook*, she says, "their faces would drop. It was like I was saying I was directing a porno." —CLARK COLLIS

THE BABADOOK: MATT NETTHEIM

Jason Bateman and Olivia Wilde in *The Longest Week*

Also Playing

Frontera

PG-13, 1 HR., 43 MINS.

Director Michael Berry's debut feature feels like the *Crash*-style border tale that John Sayles never got around to making. Illegal Mexican immigrants (including Michael Peña and Eva Longoria) head north for a better life, where they encounter gun-toting teens and a laconic ex-sheriff (Ed Harris). When they all collide and somebody dies, families are ripped apart. The film works best as a modern Western—Kenneth Lampl and Darren Tate's rambling score is a highlight—but it can't resist playing politics, and it clumsily bites off a little more than it can chew. *(Also on iTunes and VOD)* **C+** *—Jeff Labrecque*

God Help the Girl

NR, 1 HR., 51 MINS.

The word *twee* conjures up visions of puppies, cardigans, and young folks who probably aren't good at football. This musical from Belle & Sebastian's Stuart Murdoch features all three, but the witty songwriting saves it from being too cute. The story follows Eve (Emily Browning) as she forms a band with James and Cass (Olly Alexander and Hannah Murray), searching for an outlet for her depression. Inspired by the French New Wave, every shot looks like an indie album cover, and if the plot seems thin, that might be Murdoch's point: Every life deserves its own musical, even (especially) the ordinary ones. *(Also on iTunes and VOD)* **B** *—Melissa Maerz*

Last Days in Vietnam

NR, 1 HR., 38 MINS.

Most of the footage cut together in Rory Kennedy's latest doc is nearly four decades old, but the tension and resonance feel immediate. The film focuses on the fraught evacuation of Saigon in April 1975 as the North Vietnamese army encroached and American officers scrambled to board South Vietnamese allies onto the last helicopters out of the country. Army captain Stuart Herrington and Vietnamese naval officer Dam Pham anchor a roster of talking heads in a poignant, stirring meld of past and present. **A–** *—Stephan Lee*

The Longest Week

PG-13, 1 HR., 30 MINS.

Conrad Valmont (Jason Bateman), accustomed to a high-society Manhattan existence, finds himself destitute when his parents cut him off. So he shacks up with his pal Dylan (Billy Crudup) and puts on a ruse of wealth, all while charming the virtuous Beatrice (Olivia Wilde). With its droll voice-over, Bach score, and static symmetrical shots, the movie (written and directed by Peter Glanz) tries desperately to channel Wes Anderson, Whit Stillman, and Jean-Luc Godard. But the color-by-numbers mimicry is hollow, and the film lacks the humor, heart, and genuine wit of its far superior predecessors. *(Also on iTunes and VOD)* **D+** *—Lindsey Bahr*

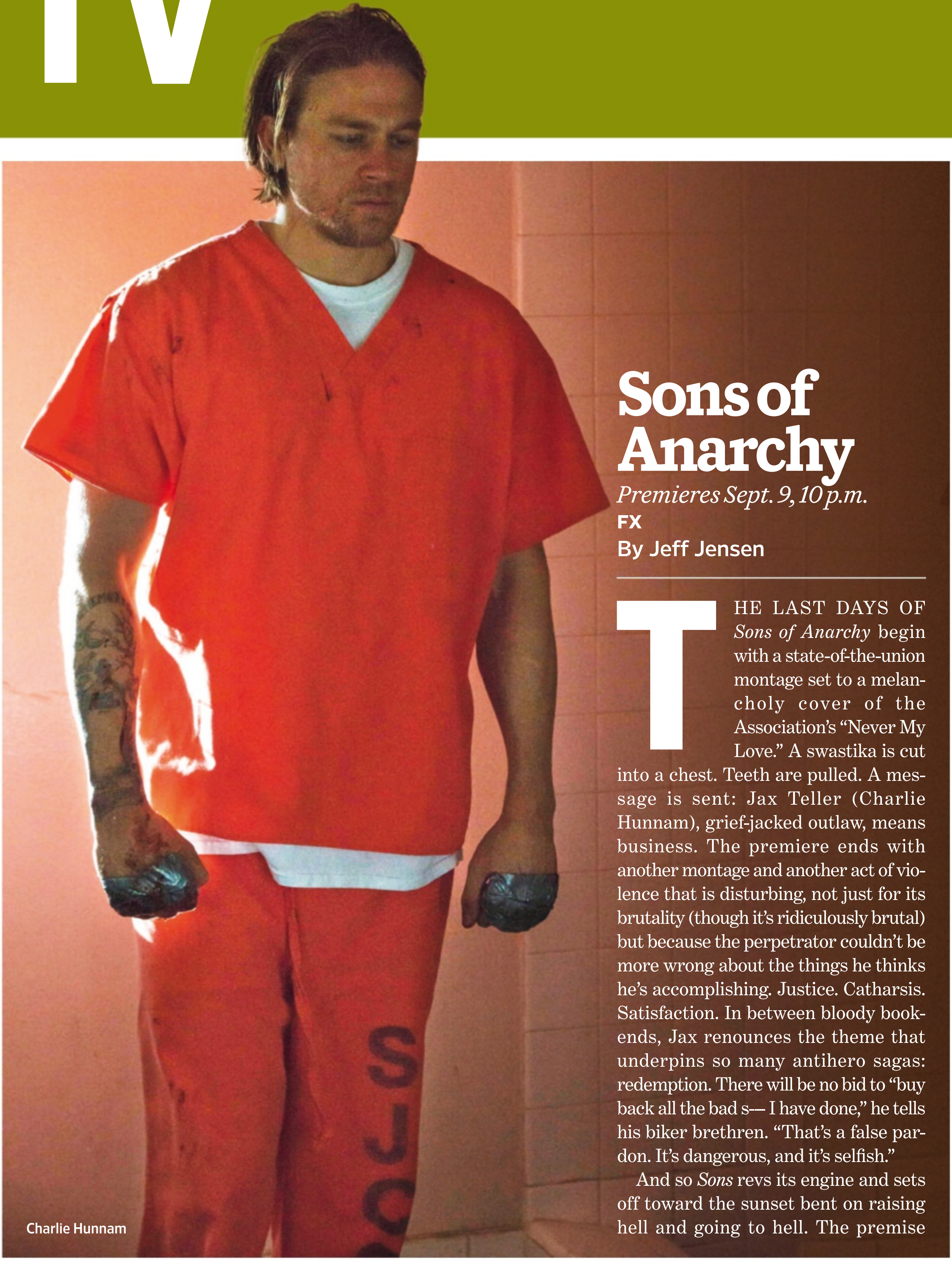
Hannah Murray, Olly Alexander, and Emily Browning in *God Help the Girl*

Wetlands

NR, 1 HR., 49 MINS.

Those of weak stomach and squeamish constitution, be warned: David Wnendt's German comedy isn't just dark, it's also moist, gooey, icky, and sticky. Carla Juri, an uninhibited Greta Gerwig look-alike, plays Helen, a plucky skateboarding teenager obsessed with her own bodily fluids, perhaps as a side effect of her dysfunctional upbringing. What that means to the viewer, though, is lots of humor about…humors (blood, semen, urine, feces, mucus, the whole pungent gamut). It isn't so much shocking as transparently transgressive. Is this movie for you? Well, the opening line should give you your answer: "As long as I remember, I've had hemorrhoids…" **C** *—Chris Nashawaty*

GOD HELP THE GIRL: NEIL DAVIDSON



Charlie Hunnam

Sons of Anarchy

Premieres Sept. 9, 10 p.m.

FX

By Jeff Jensen

THE LAST DAYS OF *Sons of Anarchy* begin with a state-of-the-union montage set to a melancholy cover of the Association's "Never My Love." A swastika is cut into a chest. Teeth are pulled. A message is sent: Jax Teller (Charlie Hunnam), grief-jacked outlaw, means business. The premiere ends with another montage and another act of violence that is disturbing, not just for its brutality (though it's ridiculously brutal) but because the perpetrator couldn't be more wrong about the things he thinks he's accomplishing. Justice. Catharsis. Satisfaction. In between bloody bookends, Jax renounces the theme that underpins so many antihero sagas: redemption. There will be no bid to "buy back all the bad s— I have done," he tells his biker brethren. "That's a false pardon. It's dangerous, and it's selfish."

And so *Sons* revs its engine and sets off toward the sunset bent on raising hell and going to hell. The premise

PRASHANT GUPTA/FX

Hunnam, Katey Sagal, and Drea de Matteo

promises Shakespearean tragedy writ pulpy. Jax—mad to the max over the murder of his wife, Tara—rips into a vengeance quest that threatens cataclysmic gang war. His wanting to reclaim SAMCRO's badass soul electrifies his MC family, including Lady Macbeth-ish materfamilias—and Tara's true killer—Gemma (Katey Sagal), who, naturally, sees no benefit in enlightening her son. Jax living out his ignorance with wanton abandon and Gemma living out her rationalized deceits drive the season and put them on a collision course. "I don't have a vision anymore," he says in a later episode. "All I see is what's right in front of me." He's flying blind and doesn't know it.

But we do. And what's frustrating about the early part of the season is that it keeps you waiting for its juicy ironies to be properly squeezed. The story sputters with repetitive scenarios (tedious sit-downs to negotiate truces, dull missions to secure loyalties)—endgame prepping that feels like endgame stalling. Gemma's side of the saga should be more interesting. Her machinations are largely limited to keeping Juice (Theo Rossi), a Man-Child Who Knows Too Much, hidden. Something powerful is developing with Unser (Dayton Callie), who is determined to suss out the truth of Tara's murder, but again, it's a slow build.

Despite some sly touches (Marilyn Manson as a neo-Nazi creep), a somber tone permeates, perhaps too much. With only suffering or smoldering emotions to play, the actors struggle to keep things lively. The too-square style fails to express the tortured internal lives of the characters; a touch of the surrealism or subjective storytelling that the likes of *Hannibal* and *The Leftovers* (over)indulge in might help. *Sons of Anarchy* could be the antihero drama to end all antihero dramas, but it'll have to shift into some new gears to go out in the blaze of ingloriousness it deserves. **B–**

Does *Deliverance* Throw Sparks?

Lauren Ambrose stars as outlaw Belle Gatlin Barlowe—a sharpshootin', smart-talkin' dame who takes on a crooked local bank—in Nicholas Sparks' first-ever TV project, *Deliverance Creek*, premiering Sept. 13 at 8 p.m. on Lifetime. Wondering which touchstones of the Sparks canon to expect in this Civil War-era Western? Here's your checklist! —**JASON CLARK**

①

ARE THERE ANY BEACH ROMPS?

Nights in Rodanthe

YES☐ NO☒

Since this is set in the rural South, that would be a no. And the movie's cinematography is so dark and murky, you'd be hard-pressed to even see a beach if it were there.

②

IS SOMEONE A WIDOW OR A WIDOWER?

Message in a Bottle

YES☒ NO☐

Belle is told her husband is dead, though it's never explained how he died. We're going to assume he drowned fording a river or succumbed to dysentery.

③

DOES A MAN CLENCH A WOMAN'S FACE AND GAZE ADORINGLY AT HER?

Safe Haven

YES☒ NO☐

It happens twice to Belle: once with sheriff/secret love Nate (*CSI: Miami*'s Wes Ramsey), then later with first love Toby (*True Blood*'s Riley Smith). Vixen!

④

IS THERE AN '80S OR '90S ACTOR IN A SMALL ROLE THAT MAKES YOU WONDER WHERE THE HELL THEY'VE BEEN (À LA HENRY THOMAS)?

Dear John

YES☒ NO☐

Everyone's favorite Johnny Depp doppelgänger, Skeet Ulrich (*Scream*), drops in for a "special guest star" visit.

⑤

DOES A WOMAN CRY? A LOT?

A Walk to Remember

YES☒ NO☒

Belle's sister (Caitlin Custer) has a brief sob, and Belle gets a touch of the wet-eye, but more in a *Gone With the Wind* "as God is my witness" kind of way.

⑥

IS THERE A RAIN-SOAKED MAKE-OUT?

The Notebook

YES☐ NO☒

There is not a single drop of precipitation in the entire movie. A wasted opportunity, if you ask us.

SONS OF ANARCHY: PRASHANT GUPTA/FX; DELIVERANCE: ZADE ROSENTHAL/AETV; NIGHTS IN RODANTHE: MICHAEL TACKETT; MESSAGE IN A BOTTLE: WARNER BROS./EVERETT COLLECTION; SAFE HAVEN: JAMES BRIDGES; DEAR JOHN: SCOTT GARFIELD; THE NOTEBOOK: MELISSA MOSELEY

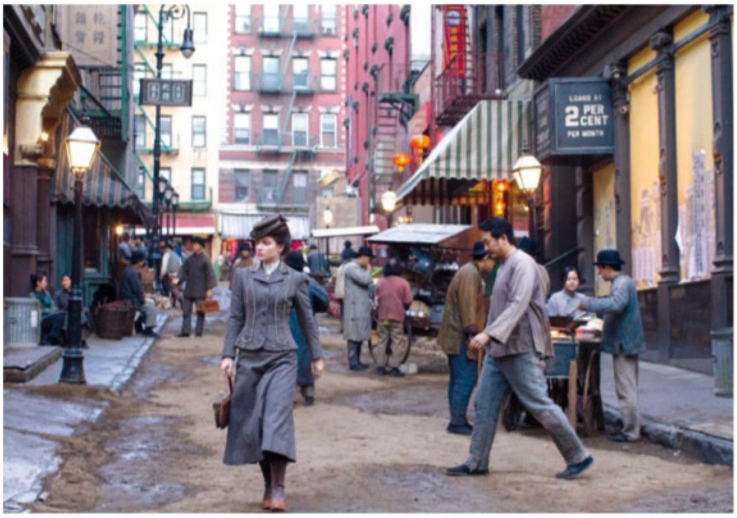
INSIDE *THE KNICK*

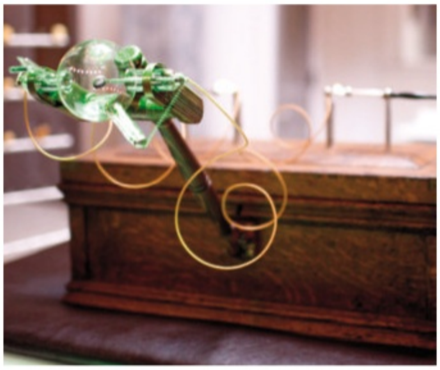
We pull back the sheet on Cinemax's vivid, visceral medical drama (airing Fridays at 10 p.m.). **—HILLARY BUSIS**

DIRECTOR STEVEN SODERBERGH had one hard-and-fast rule while making *The Knick*, the Clive Owen-starring period drama about doctors toiling at New York's Knickerbocker Hospital in the early 20th century. "He didn't want it to be nostalgic," explains production designer Howard Cummings. "In the first 10 minutes, everybody's gut reaction is 'Oh, thank God I didn't live in 1900.'" Achieving that level of horrific realism meant a whole lot of research for Cummings and his team—and calling on Stanley Burns, a doctor/historian whose collection of 10,000 turn-of-the-century texts and 80,000 medical photographs would prove an invaluable resource. ("I have a 19-room house," the doctor says with a laugh when asked where he stores all that stuff.) Here, Cummings and Burns walk us through their bloody good production.

A DIRTY JOB

Making a modern Manhattan intersection look the way it would have in 1900 takes time (two and a half months of prep work, in fact), lots of canvas awnings (to cover up existing signage), and truckloads of dirt. Different kinds of dirt. "I got the idea that the Lower East Side and Chinatown have brown, mucky dirt," Cummings explains. A little farther uptown, there's "light gray, dusty-looking" dirt. And finally, on the tony Upper East Side, you'll find no dirt at all—only cobblestones.





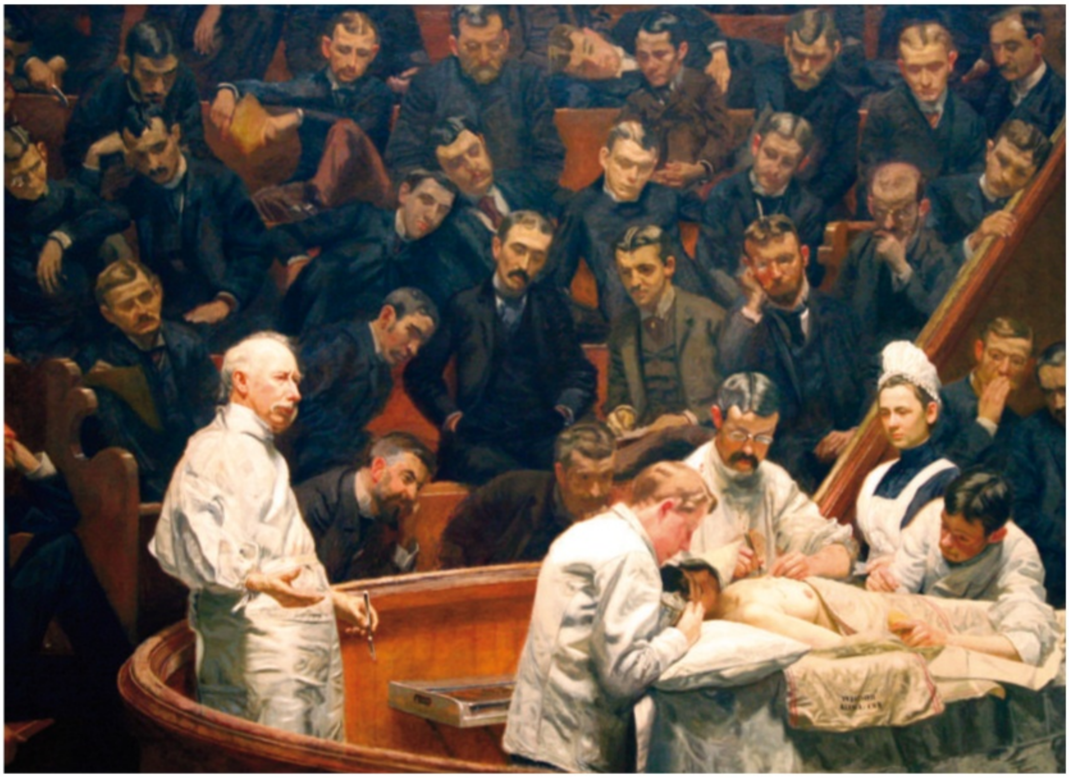
PROP MASTERS

***The Knick*'s authentic-looking props are a mixture of real historical tools and meticulously crafted replicas. The coolest found object: an antique X-ray machine (above), complete with working electrical wiring. ("We weren't making real X-ray plates, because that would be a little dangerous," Cummings assures.) The coolest creation: an animatronic baby that displays symptoms (including opisthotonos, in which the head is dramatically thrown back) of severe meningitis.**

THE KNICK: MARY CYBULSKI/CINEMAX (5); *THE AGNEW CLINIC* BY THOMAS EAKINS: UNIVERSAL HISTORY ARCHIVE/UIG VIA GETTY IMAGES

A WORK OF ART

Cummings based the look of *The Knick*'s centerpiece set—the operating theater—on *The Agnew Clinic*, an 1889 oil painting by realist pioneer Thomas Eakins. Its stark aesthetic reflects the director's original vision for a black-and-white film. Soderbergh and Cummings compromised by keeping the hospital itself mostly achromatic; as Cummings points out, "The only real color is the blood."



THE HIGH LIFE

"Nothing looks like Chinatown but Chinatown," says Cummings—which is why the production was determined to shoot the exterior of Thackery's (Owen) favored opium den there, despite the multiple headaches the location presented. (Among them: The building they chose is wedged between two busy funeral homes; nearby Chinese merchants balked at taking down their modern signs, because it's considered bad luck.) Inside, the den's shabbily opulent trappings hide a secret identity—the same set is used for Dr. Edwards' (André Holland) basement clinic.

PLAYING DOCTOR

Under Burns' watchful eye, the cast spent two weeks prior to filming learning how to properly hold the equipment, tie surgical knots one-handed (real doctors can do about one tie per second), and sew a variety of sutures. Owen enjoyed the boot camp so much that he came back for two extra lessons. His castmates shared his enthusiasm: "I don't remember whether it was Michael [Angarano] or André who said, 'You know, when the zombie apocalypse comes, I'll know how to operate,'" quips Burns.

BINGE!

Felicity

JUST IN TIME FOR FALL SEMESTER, LET'S BRUSH UP ON ONE OF TV'S BEST COLLEGIATE DRAMAS. (NO POP QUIZZES, WE PROMISE!) **By Nina Terrero**

WHAT IT'S ABOUT

FEW YOUNG-ADULT DRAMAS have chronicled the college experience with as much honesty, heart, and humor as The WB's *Felicity* (streaming on Hulu Plus). Created by J.J. Abrams (*Lost*, *Star Trek*) and Matt Reeves (*Dawn of the Planet of the Apes*), the series (which ran from 1998 to 2002) centers on Keri Russell's titular naive California girl, who abandons her premed plans at Stanford University to follow her high school crush, Ben (Scott Speedman), across the country to the fictitious University of New York. And while some of the show's ephemera are painfully dated (see: butterfly barrettes, floppy disks), the coming-of-age story lines—and the great Team Ben/Team Noel debate—are, happily, timeless.

OPEN THE GOOGLE APP AND SAY "Ok Google, show me images of Keri Russell as a Mouseketeer"

KEY PLAYERS

Felicity Porter
Keri Russell
Her hair may be wild, but Felicity is the consummate good girl—that is, until she defies her parents' wishes in order to chase Ben to New York City. She soon finds herself torn between him and her sweetly steadfast RA, Noel (Scott Foley), which only exacerbates her tendency to obsess.

Ben Covington
Scott Speedman
A hunk—and a bit of a cipher (think Jordan Catalano)—who captures Felicity's heart in high school.

Noel Crane
Scott Foley
This computer nerd is the tender third in one of the most tortured love triangles in pop culture history.

Julie Emrick
Amy Jo Johnson
Often found with guitar in hand, Julie is Felicity's BFF—and sometime romantic rival.

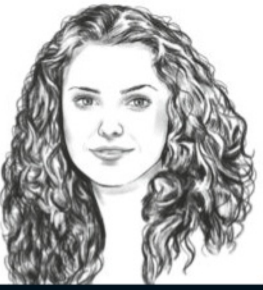
Elena Tyler
Tangi Miller
Felicity's first lab partner and close friend, she's an outspoken premed student.

Sean Blumberg
Greg Grunberg
Ben's slightly older roommate is a creative—albeit frustrated—entrepreneur.

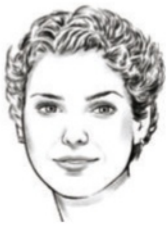
Meghan Rotundi
Amanda Foreman
This Wiccan is Felicity's freshman-year roommate/frenemy...who later turns into just a friend.

SYLLABUS

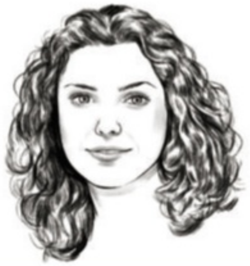
FRESHMAN YEAR



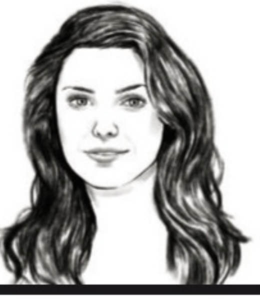
SOPHOMORE YEAR



JUNIOR YEAR



SENIOR YEAR



EXTRA CREDIT

(SEASON 4, EPS. 18–22)

Illustrations by **JOEL KIMMEL**

Hot off the presses... of 1998

TVWINNERSANDLOSERS
Entertainment
THE SURPRISE HITS & MISSES OF THE NEW SEASON
Plus! The Year's Hottest Freshman, FELICITY

SERIES RUN TIME: 3,710 MINS.

OBJECTIVES

Felicity follows Ben to New York, where she unexpectedly falls for RA Noel

YOU'LL LEARN HOW TO...

♦ **Rock your first college party (ep. 3)** Felicity botches her attempt to invite Ben to a dorm fete, and a very personal audiotape for Sally ends up in the wrong hands.

♦ **Help your friend deal with sexual assault (eps. 7–8)** After Julie's new boyfriend refuses to take no for an answer, Noel and Felicity find out just how useful resident-adviser crisis training can be.

♦ **Navigate your first time (ep. 10)** Felicity approaches losing her virginity the way she would an exam: with lots of preparation and anxiety.

Felicity switches majors, hairdos, and even boyfriends as she comes to terms with her parents' divorce

YOU'LL LEARN HOW TO...

♦ **Get over a breakup (ep. 1)** Felicity doesn't like who she's become to keep Ben's attention, so she fashions a new identity by way of the hair salon.

♦ **Tell your parents you've changed majors (ep. 8)** Felicity informs her folks over lunch that she's switched from premed to art.

♦ **Land that all-important internship (ep. 23)** Felicity chooses a prestigious opportunity over her relationship with Ben.

Felicity questions her friendship with Noel, while Ben tries to reconcile with his alcoholic father

YOU'LL LEARN HOW TO...

♦ **Face the aftereffects of alcohol (ep. 5)** Felicity has too much to drink—and wakes up in bed with a man who isn't boyfriend Ben.

♦ **Support a friend (ep. 12)** Ben has an emotional growth spurt as he helps an acquaintance who's been seriously injured.

♦ **Accept adult responsibilities (ep. 15)** Noel gets a new job, Elena ventures outside her comfort zone, and Sean asks Meghan to go to couples counseling.

Felicity struggles with her decision to be with Ben, who's now premed and expecting a child with another woman

YOU'LL LEARN HOW TO...

♦ **Mend fences (ep. 6)** Ben's strained relationship with his father takes a turn when Mr. Covington is hospitalized with liver failure.

♦ **Cope with baby-mama drama (ep. 15)** Ben impregnates a woman and might move to Arizona to be with her.

♦ **Move on (ep. 17)** Ben asks Felicity to marry him...right before they break up on graduation day. Everything comes full circle, though, when Felicity returns to California to study premed and Ben follows her.

When The WB unexpectedly ordered additional episodes to extend the season, the writers used fantastical devices (i.e., Wiccan rituals and time travel) to explore what might have happened if Felicity had chosen Noel instead.

NOTABLE ALUMNI

Janeane Garofalo She voiced Sally Reardon, Felicity's former French tutor, who sends heartfelt advice via cassette tape.

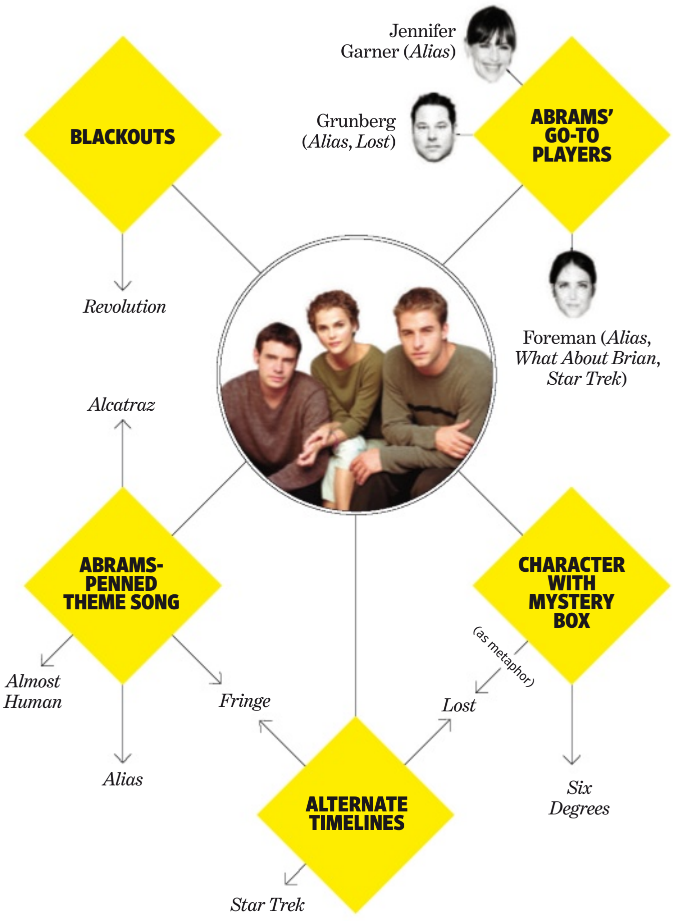
Kenan Thompson The *Saturday Night Live* star had a recurring role in season 3 as a brainy pre-med major.

John Cho Before appearing in Abrams' *Star Trek*, Cho cameoed in season 1 as a student convinced his roommate wants to kill him.

Tyra Banks In a brief arc in season 2, the supermodel played a college student and Noel's love interest.

J.J. ABRAMS 101

Many of the auteur's trademarks can be traced back to his first TV turn, *Felicity*


BLACKOUTS
Revolution
Alcatraz
ABRAMS' GO-TO PLAYERS
Jennifer Garner (Alias)
Grunberg (Alias, Lost)
Foreman (Alias, What About Brian, Star Trek)
Six Degrees
ABRAMS-PENNED THEME SONG
Almost Human
Alias
Fringe
CHARACTER WITH MYSTERY BOX
(as metaphor)
Lost
ALTERNATE TIMELINES
Star Trek

FELICITY: THE WB (9); GAROFALO: ASTRID STAWIARZ/GETTY IMAGES; THOMPSON: FREDERICK M. BROWN/GETTY IMAGES; CHO: JOHN SHEARER/INVISION/AP IMAGES; BANKS: MICHAEL TRAN/FILMMAGIC.COM; ABRAMS: JEFFREY MAYER/WIREIMAGE.COM; GARNER: AXELLE/BAUER-GRIFFIN/FILMMAGIC.COM; GRUNBERG: CINDY ORD/GETTY IMAGES; FOREMAN: JOHN SCIULLI/WIREIMAGE.COM

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS*

By Ray Rahman

MUST WATCH OF THE WEEK

Theodore Roosevelt

The Roosevelts: An Intimate History

SUNDAY, SEPT. 14–SATURDAY, SEPT. 20 | 8–10PM* | PBS

MINI-SERIES DEBUT

Old-timey photographs, Paul Giamatti voice-overs, presidential historian Doris Kearns Goodwin: If all this is sending a thrill up your spine, then you already know you'll love Ken Burns' 14-hour documentary about the great political dynasty that produced two presidents, one important First Lady, and the New Deal. But as usual with Burns' exhaustively researched projects, it's not all history-book lessons. For example, did you know that Teddy's bowie knife was made by Tiffany? Or that FDR invented a secret code so that his mom wouldn't be able to read his diary? Burns' illuminating series turns the Roosevelt clan into a colorful Wes Anderson movie, albeit one in black and white. **A** *check local listings

OPEN THE GOOGLE APP AND SAY "Ok Google, how old was Eleanor Roosevelt when she died?"

MONDAY SEPTEMBER 8

Steve Buscemi (top left) with firefighters from his former company

9–10PM

A Good Job: Stories of the FDNY

HBO

This doc from Liz Garbus and Steve Buscemi (who was an NYC firefighter before becoming an actor) provides an intimate and at times haunting window into the lives of the men and women in the FDNY. The most visceral moments emerge from Buscemi's conversations with his former colleagues and lifelong friends at Engine Co. 55, rendering vivid and tearful accounts of tragedies like the arson-ravaged '70s and, of course, 9/11. "Anybody that says they're not scared, they're full of s---," one firefighter says of the job. "Because you should be scared...that's what keeps you alive." **A–** —*Carolyn Todd*

SEASON FINALE

8–10:01PM

Bachelor in Paradise

ABC

Alumni couples return to offer advice. "Run," they hiss frightfully. "*Runnnnnnnn.*"

9–10PM

Dallas

TNT

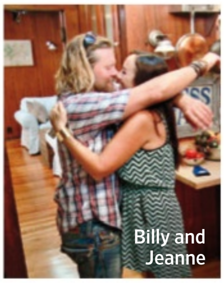
Pamela struggles with her next move now that she knows Cliff didn't kill J.R. Hey, I've heard Fort Worth is a pretty nice place.

10–11PM

Under the Dome

CBS

As the temperature begins to plummet, Sam and Rebecca jump into action to save the residents of Chester's Mill. If only there were some sort of annual precedent for dealing with cold weather!



Billy and Jeanne

SERIES DEBUT

10–11PM

Love Prison

A&E

No, it's not about conjugal visits. The blasé reality show takes online daters who've never met and makes them live in a one-bedroom house together. Being the third wheel on a date is always awkward, but when it's as boring as this first episode, it's simply unbearable. **C**

ROOSEVELT: LIBRARY OF CONGRESS; *A GOOD JOB: STORIES OF THE FDNY*: HBO; *LOVE PRISON*: A&E

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

TUESDAY SEPTEMBER 9

Adam Devine

SEASON PREMIERE

10:30–11PM

Adam Devine's House Party

Comedy Central

The gut-bustingly manic *Workaholics* doesn't return until next year. As if to provide fans with something to hold them over, here comes star Adam Devine's comedy show (which moves to its regular Thursday–at–12:30 a.m. slot on Sept. 11). Devine brings his signature abandon to skits that tie together his own personal New Orleans-based bacchanalia, but the most beadworthy performers are the up-and-coming comics whose sets make up the bulk of *House Party*. You heard it here first: The laconic Brendan Lynch, who closes out the premiere episode, will certainly have his own show on cable's chucklingest network in no time. **B+** —*Kyle Anderson*

WEDNESDAY SEPTEMBER 10

Gordon Ramsay (center)

SEASON PREMIERE

8–10PM

Hell's Kitchen

Fox

In his show's 13th season, how many more new insults can Gordon Ramsay dish out? A few more, apparently. "It tastes like dog s---!" we hear the hotheaded chef shout in tonight's two-episode premiere. Worse than the food is this year's pool of contestants, which doesn't seem to contain any cooks compelling enough to keep us interested for an entire season. Split by gender, the teams mess up plates like risotto and geoduck sashimi, but their failures are pretty boring until Ramsay slams a salmon against a plate. The poor guy can't carry the whole show alone, though. "Inside-out chicken parm?" he barks at one point. "Let's hope it doesn't turn my *stomach* inside out!" Blech. **B–**

ADAM DEVINE'S HOUSE PARTY: SKIP BOLEN; HELL'S KITCHEN: PATRICK WYMORE/FOX

You're putting him where?
Pretzel
m&m's
150
Salty. Sweet. An irresistible combination.
150 calories per pack.

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THU SEPT 11

SEASON PREMIERE
8–10PM
The Biggest Loser: Glory Days
NBC
"Glory days"? Come on, NBC, now you're just being mean.

9–10:30PM
Project Runway
Lifetime
The designers have to whip up avant-garde looks that must be able to withstand rain. Bring out the umbrella fascinators!

SEASON PREMIERE
10–11PM
Haven
Syfy
A new Trouble is supernaturally silencing the people of Haven. When will folks learn not to move to towns founded by Stephen King?

10:30–11PM
You're the Worst
FX
This episode spans nearly three years. I guess it doesn't get better, then.

FRIDAY SEPTEMBER 12

Bill Maher

10–11PM
Bill Maher: Live From D.C.
HBO
In an interesting move, Maher will be doing double duty tonight. First, a live-in-D.C. edition of *Real Time* (9 p.m.), with Jerry Seinfeld and Nancy Pelosi among his guests; then he'll run off to a second theater for an also-live-in-D.C. stand-up special. "I'm thinking of it as a kind of Evel Knievel/David Blaine comic dare," says Maher. His set will feature some of his favorite targets, including religion, Donald Trump, and, yes, politics. "I would like to, while we're in Washington, talk about Washington," he says. "And the Republicans are always coming up with new people who are great for comedy."

Tom Everett Scott

10–11PM
Z Nation
Syfy

SERIES DEBUT

From the makers of mockbuster schlock like *Sharknado* comes a zombie series that doesn't know how cheeky it wants to be. This cheap stab at Big Saga TV tracks a band of hardened plague survivors trekking cross-country with a man whose blood might cure the infected. We laugh at (not with) a too-grave Tom Everett Scott as he goes slo-mo berserk on a zombie horde. We resent the storytelling for not maximizing the sublime ridiculousness of a rabid zombie baby hunting the adult heroes. We tell *Z Nation*: You're not *The Walking Dead*. You're a joke! Act like it already. **D+** —*Jeff Jensen*

SATURDAY SEPTEMBER 13

8–9PM
The Artful Detective
Ovation
Murdoch deals with an uncooperative witness during a murder investigation. It's so strange, the witness just does *not* want to tell on a murderer.

8–10PM
Deliverance Creek
Lifetime
Nicholas Sparks comes to TV. Girlfriends of America, assemble!

SERIES DEBUT
8:30–9PM
Nicky, Ricky, Dicky & Dawn
Nickelodeon
A live-action sitcom about 10-year-old quadruplets. They've got 40 years of experience between them, so you know it'll be good.

9–10PM
Hell on Wheels
AMC
Durant solves an old problem. "Tiny liquor bottles!" he exclaims. "The trains should have tiny liquor bottles!"

Who's There

8–9PM
Doctor Who
BBC America
This episode asks, "What happens when the Doctor is alone?" Hmm, maybe he'll beat *Angry Birds*?

9–10PM
Outlander
Starz
Claire's meeting with a British general is plagued by tension. It's almost as if she knows how his war will end...

11PM–MIDNIGHT
The Chair
Starz
Two directors make different movies based on the same script. One is called *Armageddon*; the other, *Deep Impact*.

SUNDAY SEPTEMBER 14

9–10PM
Boardwalk Empire
HBO
To recoup money lost in a federal raid, Al Capone's henchmen open up the scariest lemonade stand ever.

9–10PM
Ray Donovan
Showtime
Mickey puts together a crew for his planned pot-store robbery. After that, it's off to the Ben & Jerry's warehouse heist.

10–11PM
The Strain
FX
At this point, maybe they should just consider trying some Emergen-C and a good night's rest.

10–11PM
Masters of Sex
Showtime
The episode is titled "Below the Belt." Yay, maybe we'll *finally* get to see some people have sex!

SEASON PREMIERE

9–10PM
American Dad
Fox
American Dad starts off with a pair of identity crises for its favorite wig-happy extraterrestrial. Seth MacFarlane's heretofore tenured animated family comedy burns off two of its last new episodes for Fox before moving to cable, each of which focuses on Roger's sense of self. In the first, his dive bar in the Smiths' attic gets franchised into a family-friendly abomination, and the second has him inserting himself into the smugly highbrow lives of his neighbors to increase his cultural cachet. They're both funny enough on their own, although taken together they reveal how easily the show's formula can be read after being on the air for so long. **B** —*Keith Staskiewicz*

MAHER: GAVIN BOND; *Z NATION*: OLIVER IRWIN/SYFY; *DOCTOR WHO*: ADRIAN ROGERS/BBC WORLDWIDE; *AMERICAN DAD*: TCFFC

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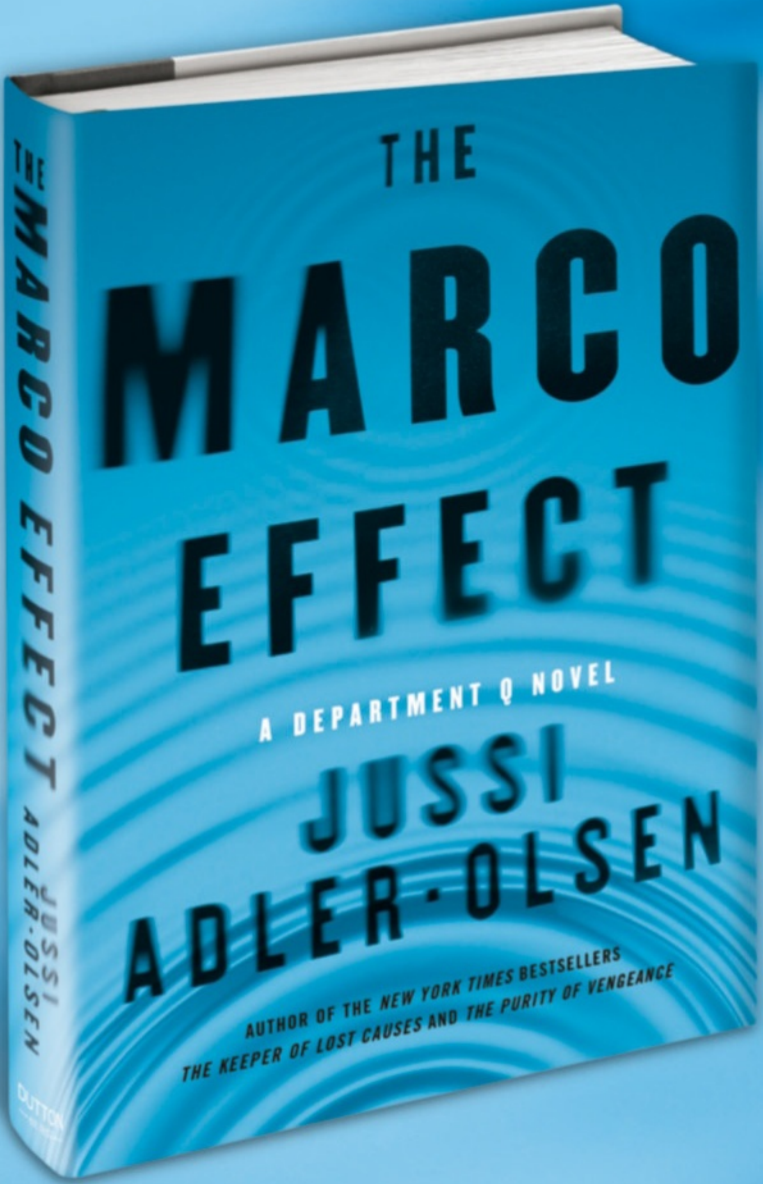
"Crime fiction tour de force."
—*Publishers Weekly* (starred review) on *The Purity of Vengeance*


THE MARCO EFFECT
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DUTTON
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Music

I got 5 on it!

MAROON 5: RICH POLK/GETTY IMAGES

Maroon 5

V

ROCK (INTERSCOPE)

By Kyle Anderson

LET'S BE REAL: Maroon 5 is Adam Levine. Sure, the rest of the quintet—especially keyboardist Jesse Carmichael, who recently returned to the group after a two-year sabbatical—matter within the band, but Maroon 5 live and die by Levine's unique charisma.

As a frontman, he's as dynamic and engaging as anybody on rock's main stage right now, and his four-year run as a coach on *The Voice* has done wonders

DESPITE ITS POP PEDIGREE, *V*'S HOOKS ARE ALARMINGLY UNSTICKY.... THE UPTEMPO NUMBERS CAN'T SEEM TO LOCATE THE SOLIDIFYING AGENTS OF PAST HITS LIKE "ONE MORE NIGHT" AND "MOVES LIKE JAGGER."

to de-douchify his persona. But it's much easier to win people over when they can see you; audio alone is a whole different medium. And on *V*, Levine's song-crafting skills don't live up to his ability to work a crowd.

This is the first Maroon 5 album on which Levine is also the only member of the group credited as a songwriter. (On their 2002 debut, *Songs About Jane*, still easily the band's best record, nearly every track was a tag-team effort between him and Carmichael.) Here, they've brought in a parade of Hot 100 production titans, including Ryan Tedder, Benny Blanco, and Shellback, to turn Levine's melodic sketches and reedy tenor into full songs. Despite its pop pedigree, *V*'s hooks are alarmingly unsticky.

The first two tracks, singles "Maps" and "Animals," set the stage for what follows: shruggy backbeats and unobtrusive guitar-and-key combos, all in service to Levine's elastic, singsongy upper register. The uptempo numbers can't seem to locate the solidifying agents of past hits like "One More Night" and "Moves Like Jagger"; where those songs were ultrapolished juggernauts, these sound like remixes abandoned mid-twiddle. Things get mildly better when the band slows down for the Bruno Mars-ian soul jam "Sugar" and the middle-school-dance power ballad "Unkiss Me," but even those feel simultaneously empty and cluttered.

The best moment on *V* is undoubtedly the album-closing "My Heart Is Open," a piano-fueled duet with Gwen Stefani (who also happens to be Levine's *Voice* costar in the upcoming seventh season). The song soars on the back of a lush, Sia-penned melody, recalling last year's equally epic Pink/Nate Ruess matchup, "Just Give Me a Reason." It's a simple, passionate pop pleasure—the kind Maroon 5 used to make. **C**

BANKS: WILLIAMS + HIRAKAWA

Banks

Goddess

POP (HARVEST)

By Miles Raymer

It's easy to understand why Jillian Banks is so frequently grouped with the burgeoning avant-R&B movement. Her debut album, like the pair of EPs she's released so far, is full of the murky electronics and jittery, off-kilter rhythms that define that style, and her singing does have an R&B-ish bent. Really, though, she's more of a straight-up pop artist, just with darker-than-average tastes. *Goddess* opens strong with "Alibi" (produced by Christopher Taylor, who makes fantastic future-soul music under the name Sohn). It's a narcotic slow jam with a churning bass line, fidgety programmed percussion, and manipulated vocal samples, but the part she sings—bracingly direct and just a tiny bit torchy—would work equally well paired with a bubbly EDM beat.

Banks' sonic ambition and willingness to risk alienating a pop audience with *Goddess*' gloomy, tweaky beats are admirable. (They also make for a great headphone experience.) But ironically, the album's most arresting moment is also its most conventional. "You Should Know Where I'm Coming From" has a dead-simple arrangement—just vocals, piano, strings, and drums—that's an ideal setting for her rawly emotional lyrics and strongest melody yet. The other songs may be more fashionable, but this one fits her best. **B+**

BEST TRACKS

WAITING GAME
A tender but noisy ballad

DROWNING
A rare uptempo moment

Singles Swap

EW RECOMMENDS SONGS SIMILAR TO THE ONES YOU ALREADY LOVE

LOVE THIS?

TRY THIS!

LORDE
"Tennis Court"
So young, so jaded: teen-ennui anthem from New Zealand's biggest import since *Hobbit* movies.

TROYE SIVAN
"Happy Little Pill"
South African wunderkind also tweaks millennial emptiness, puts spare, finger-snappy hook on it.

JOHN LEGEND
"All of Me"
Piano-R&B smoothie pays silky tribute to swim-suit-model wife, soundtracks 9 billion weddings.

NICK HAKIM
"I Don't Know"
D.C. native has equally swoony vocals, adds grit and atmosphere.

TAME IMPALA
"Mind Mischief"
Aussie stoner-rock revivalists go all-in on swirly-twirly psychedelia.

YAWN
"Flytrap"
Awesome lava-lamp vibes from similarly *Dazed and Confused* Chicago foursome.

JESSIE WARE
"Wildest Moments"
London songstress' lush, bass-heavy ballad earned her music-blog star status in 2012.

BROODS
"Four Walls"
New Zealand brother-sister duo's dream-pop delivers more gorgeous melancholy.

JACK WHITE
"Lazaretto"
The pale king of stomp-rock makes even old-fashioned nautical terms sound *más macho.*

ROYAL BLOOD
"Figure It Out"
Young Brits move into the house that Jack (re)built, bring muscle-car riffs and bluesy snarls.

ALSO AVAILABLE

Karen O

→ ALBUMS

KAREN O
Crush Songs

As the frontwoman for the Yeah Yeah Yeahs, Karen O is a volcano, pouring hot magma into yowls of heartbreak and isolation. She's an artist capable of major impact, so it's a little jarring how *small* her first solo album sounds. The lo-fi bedroom lullabies on *Crush Songs* do have a pretty simplicity, but it's ultimately a sleepy listen with a lot of half-formed song sketches. Still, O's ethereal spirit can't help but haunt, as it does on the gently noisy "Body" and the harrowing "Comes the Night." **B** —*Kyle Anderson*

RYAN ADAMS
Ryan Adams

For a while it felt like Ryan Adams couldn't stop putting out records. He waited three years, though, to release his self-titled latest, and it serves as proof that he should take breaks more often. That whiskey-soaked sensitive-alt-cowboy sound is still strong, but he also gives in to his classic-rock impulses excellently, on tracks like the Boss-y "Kim." Elsewhere, *Adams* finds moments of quiet beauty ("My Wrecking Ball") and rabble-rousing rock ("Trouble"). It may be his 14th album, but the man still has some tricks up his tattooed sleeve. **A–** —*Ray Rahman*

ROBERT PLANT
lullaby and...The Ceaseless Roar

The ex–Led Zep legend has always been something of an old folkie at heart—and it's tempting to say this 10th solo release is a return to those roots, given the heavy Celtic vibe of, say, toe-tapping album opener "Little Maggie." But *lullaby* is clearly the result of a lifetime of omnivorous listening, and its multitude of borrowings from other genres meld elegantly to frame Plant's inimitably keening vocals. **B+** —*Clark Collis*

OPEN THE GOOGLE APP AND SAY "Ok Google, show me the Yeah Yeah Yeahs' albums"

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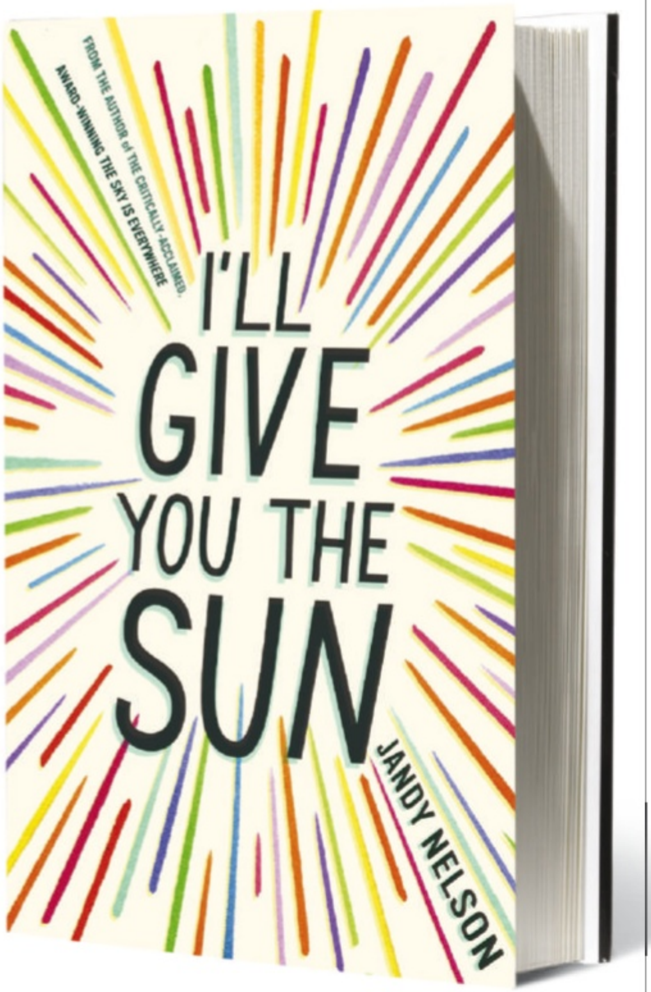
Books


FROM THE AUTHOR of THE CRITICALLY-ACCLAIMED,
AWARD-WINNING THE SKY IS EVERYWHERE
I'LL GIVE YOU THE SUN
JANDY NELSON

I'll Give You the Sun

Jandy Nelson

YOUNG ADULT

By Stephan Lee

LIKE ITS COVER, Jandy Nelson's novel—her second, after *The Sky Is Everywhere*—is a blazing, prismatic explosion of color. In the beginning, male-female twins Noah and Jude are total opposites yet still enmeshed in each other's lives. Noah is a gifted artist but debilitatingly right-brained—he's unsure whether he said "I wish I were a horse" out loud in front of the boy he likes or just *thinks* he said it. He sees the world with a surrealist's eye: "Jude barfs bright blue fluorescent barf all over the table, but I'm the only one who notices." Unsurprisingly, Noah has a hard time making friends and gets bullied by the local "surftards." In her own way, Jude is an artsy weirdo too, having inherited her dead grandmother's New Agey obsessions, but unlike Noah, she's able to hide her freak flag behind her Blake Lively-esque good looks. The novel uses an ingenious structure to capture the twins' devolution: Noah's narration takes place when they're 13 and adolescent competition and betrayals are starting to pull them apart, and Jude's starts when they're 16, after a trauma has made them unrecognizable to themselves and to each other.

Nelson's gifts in tackling huge subjects—death, grief, all-consuming love—with humor and gravitas will draw comparisons to the two reigning superstars of non-apocalyptic YA lit, John Green and Rainbow Rowell. But the intensity of her writing stands alone, in good and bad ways. There are times when it's way too much and even exhausting, but that's how it should be. Noah and Jude are at an age where synapses aren't yet settled and emotions burn too hot for comfort. Whether you're at that age right now or you've forgotten what it feels like, *I'll Give You the Sun* is that rare, immersive teen novel: To read it is a coming-of-age experience in itself. **A–**

MEMORABLE LINE

"This is what I want: I want to grab my brother's hand and run back through time, losing years like coats falling from our shoulders."

OPEN THE GOOGLE APP AND SAY "Ok Google, show me reviews of *The Sky Is Everywhere*"

The Children Act

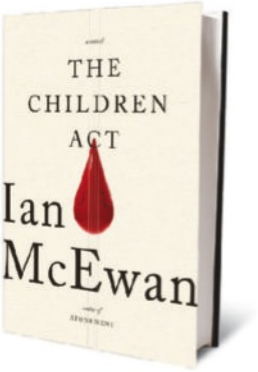
Ian McEwan

NOVEL

By Stephan Lee

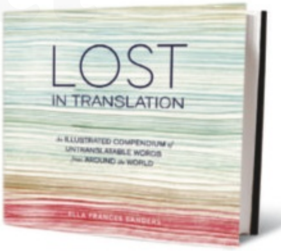
Ever since his 2001 magnum opus, *Atonement*, Ian McEwan has followed a reliable and effective template for his novels: A highly educated middle-aged professional goes about his well-to-do life until an out-of-nowhere incident stains his beige existence red. In this latest variation, the disaster that awaits Fiona Maye, a High Court judge, doesn't exactly hurtle toward her—it creeps around her like a tendril.

Fiona, 59, has won the esteem of her peers by presiding over tough family cases, such as whether to separate conjoined twins. Just as her husband of 30 years proposes an open marriage—an idea that's as preposterous to her as it is devastating—she gets a case involving a brilliant teenage Jehovah's Witness, Adam, who's refusing the blood transfusion that will save his life because of his (but really his parents') religious convictions. Whether because of her marital problems or her regrets over never having had children, Fiona finds herself in a situation with Adam that crosses a line. The consequences aren't as violent as those that befall McEwan's protagonists in *Saturday* and *Solar*, but Fiona's experience is no less haunting in this brief but substantial addition to the author's oeuvre. **A–**



MCEWAN: ANDY HALL/GETTY IMAGES

There's A Word For That



In *Lost in Translation*, Ella Frances Sanders has curated a fantastic collection of words without English counterparts. **—TINA JORDAN**

Glas wen

LANGUAGE WELSH

CLASSIFICATION NOUN

DEFINITION "This literally means a 'blue smile,' one that is sarcastic or mocking."

Murr-ma

LANGUAGE WAGIMAN

CLASSIFICATION VERB

DEFINITION "The act of searching for something in the water with only your feet."

Pisan zapra

LANGUAGE MALAY

CLASSIFICATION NOUN

DEFINITION "The time needed to eat a banana."

Komorebi

LANGUAGE JAPANESE

CLASSIFICATION NOUN

DEFINITION "The sunlight that filters through the leaves of the trees."

Kummerspeck

LANGUAGE GERMAN

CLASSIFICATION NOUN

DEFINITION "Literally meaning 'grief-bacon,' this word refers to the excess weight we gain from emotional overeating."

Cafuné

LANGUAGE BRAZILIAN PORTUGUESE

CLASSIFICATION NOUN

DEFINITION "The act of tenderly running your fingers through the hair of somebody you love."

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LUNCH
TIME TOO
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UNDERWATER PUPPIES
SETH CASTEEL

Puppy Love

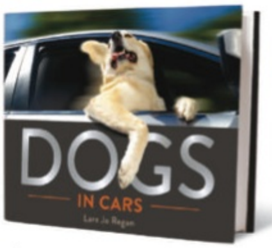
Seth Casteel's fabulous 2012 photo book, *Underwater Dogs*, captured the exact moment that pets plunged into the pool, wide-eyed and happy. Now he's repeated the experiment—with predictably adorable results—in *Underwater Puppies*.

—TINA JORDAN

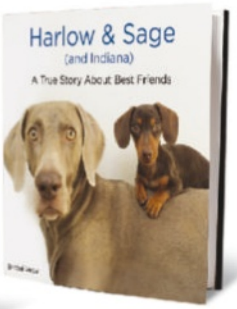
UNDERWATER PUPPIES: SETH CASTEEL (4)

DOGGY TREATS

With so many irresistibly cute canine books coming out this fall, you'll want to go fetch all of them

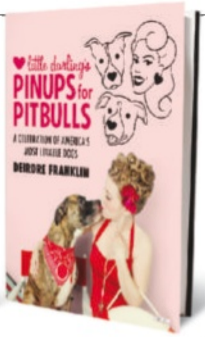


DOGS IN CARS
Lara Jo Regan
AVAILABLE 11.3.14



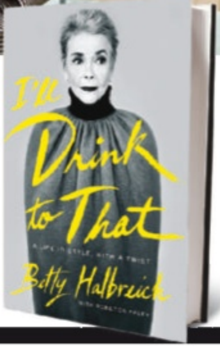
HARLOW & SAGE (AND INDIANA)
Brittni Vega
AVAILABLE 10.2.14

THE LITTLE BOOK OF CORGI CHARM
Trevor Davies
AVAILABLE 10.7.14



LITTLE DARLING'S PINUPS FOR PITBULLS
Deirdre Franklin
AVAILABLE 10.16.14

SHAKE PUPPIES
Carli Davidson
AVAILABLE 10.28.14



The Dresser

Betty Halbreich—the saucy star of the 2013 documentary *Scatter My Ashes at Bergdorf's* and longtime head personal shopper for the luxury emporium—dishes about her tart, funny new memoir, *I'll Drink to That*. —NINA TERRERO

As she strides down the marble hallways of Bergdorf Goodman—the New York City department store that brims with dazzling and extravagantly priced designer goods—salesclerks call out deferential greetings. The petite, elegant woman they salute is Betty Halbreich, one of the store's longest-serving full-time employees.

Betty Halbreich and Lena Dunham

Though the 86-year-old holds court over the entire Fifth Avenue store, Halbreich's official title is director of its hallowed Solutions department. There, in her cozy office overlooking Central Park, she acts as personal shopper and stylist to Hollywood celebrities and other well-heeled clients, assembling drop-dead outfits for black-tie embassy events, awards shows, and the like. She famously consulted on the wardrobe for *Sex and the City*, and will continue her TV work this fall on Fox's Batman prequel, *Gotham*.

But before Halbreich started dressing everyone from Meryl Streep to Stockard Channing, she was an Upper East Side housewife juggling a family, a laundress, and a cook (not to mention a calendar crammed with social engagements), a story that unspools in *I'll Drink to That*. After separating from her husband in her 40s—an anecdote that she shares cheerily, as if chatting about the latest leather jackets from Rick Owens—the woman who never had to work found herself in need of a job. "The day I walked [into Bergdorf's], I was so frightened," she says. "There are things I'm not good at, but there are strengths, too. But I didn't know that when I came here."

Nearly 40 years later, the clothes that hang on the sleek racks at Bergdorf's may have changed ("Some of these dresses are like what I used to see used as the lining of a coat," she notes), but Halbreich still works five days a week, and her zingy, self-deprecating humor has not softened with time. "I'm only a clerk. That's how I'm paid," she quips. "I've never forgotten it."

That candor made her an overnight celebrity (at least in the fashion world) after the 2013 documentary *Scatter My Ashes at Bergdorf's*, which in turn attracted fans such as *Girls* star Lena Dunham. The 28-year-old—whose taste in fashion has been branded questionable by some (Halbreich calls it "cuckoo")—has optioned *I'll Drink to That* and is now working on an HBO series based on the stylist's life. "We're like old friends," says Halbreich, who's excited about the show, which she thinks is going to be "wonderful fun." What she and Dunham have in common, she explains, is a philosophy that women would do well to follow not only in fashion but in life. "It's okay to make mistakes," Halbreich says firmly. "If you're comfortable within your skin and your mental process—it's okay. Don't we all make mistakes every day? If we didn't, we'd be robots."

HALBREICH: ANNABEL MEHRAN; WITH DUNHAM: BRYAN BEDDER/GETTY IMAGES FOR *THE NEW YORKER*

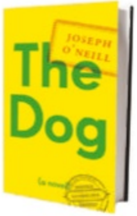
WorldMags

The Dog

Joseph O'Neill

NOVEL

By Keith Staskiewicz



No man is an island, but that doesn't stop the narrator of Joseph O'Neill's slim but engrossing follow-up to *Netherland* from trying to minimize the isthmus connecting him to the mainland of humanity. Living (or more accurately *existing*) in the no-questions-asked desert of Dubai—where men and islands both can be fabricated—makes this an easier task, but working as a faithful rubber stamper for a family of obscene and dubious wealth places him in certain legal crosshairs. Thus he's constructed himself a pillow fort of liability disclaimers and plausible deniability. But, of course, this can only protect him so much.

The narrator's flat affect, droning with lawyerly pedantry and extenuation, can make reading *The Dog* a little like looking over some legal documents. But as with any paperwork, the really important stuff is between the lines, and the character's retreat into a purely contractual view of the world—he calculates the exact percentage of his salary he needs to donate in order to assuage his guilt over Dubai's quasi-enslaved immigrant workforce—starts to reveal itself as well-disguised pathos. Lest I make it sound like a slog, the novel is often wonderfully droll, especially in its portrayal of the oddities of a city whose "mission is to make itself indistinguishable from its airport." Also, always amusing are the protagonist's mentally composed emails, never-to-be sent missives in which he lists all of his grievances like an office-computer version of Saul Bellow's Herzog. O'Neill makes this unlikable figure engaging despite his disdain for engagement. But he's kind enough to leave him nameless, which is how he would want it. **A–**

MEMORABLE LINES

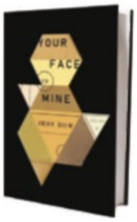
"I looked around for something to throw.... The only objects to hand were a copy of *Dwell* magazine and a plastic jar of Umbrian lentils."

QUICK TAKES

Your Face in Mine

Jess Row

NOVEL

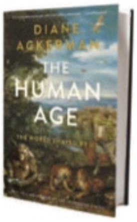


What if you could change your race? That's the question in *Your Face in Mine*, in which racial reassignment surgery turns Martin, a white Jewish dude, into a black man. Row challenges our understanding of how much of our identity we're born with and how much we choose. The novel meanders at times, but its central conceit and Martin's exploration lead to some thoughtful insights. **B** —*Jacob Shamsian*

The Human Age

Diane Ackerman

SCIENCE

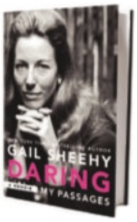


In her latest, Ackerman takes a hard look at the impact that humans have had on Earth and what might slow our inevitable extinction. With a poet's soul and a journalist's precision, she makes plenty of thought-provoking—though occasionally disjointed—revelations. Her examinations of overpopulation, the energy crisis, and our dependence on technology make *The Human Age* both foreboding and inspirational. **B** —*Kyle Anderson*

Daring

Gail Sheehy

MEMOIR

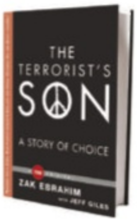


Gutsy—that's the word to describe Sheehy, who elbowed her way through the journalism ranks in the '60s and '70s with grit, tenacious reporting, and an eye for detail. Her exuberance leaps off the page as she maps out her professional highs—interviews with world leaders, her best-seller *Passages*—against the backdrop of a failed first marriage and her decades-long relationship with *New York* magazine founder Clay Felker. **A–** —*Tina Jordan*

The Terrorist's Son

Zak Ebrahim

MEMOIR



When Ebrahim was a boy, his father killed a rabbi and helped plan the 1993 World Trade Center bombing from his prison cell. The radical Muslim community in which Ebrahim was raised expected him to follow in his dad's footsteps, but he rejected that fate. In his powerful, affecting memoir (written with former EW deputy editor Jeff Giles), he says, "My father lost his way—but that didn't stop me from finding mine." **A–** —*Jacob Shamsian*

O'NEILL: LISA ACKERMAN

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The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

Riff Raff calls Sam Smith a "chubby little f--- factory" for cropping him out of an Instagram photo. "LOL, who?" sang Smith beautifully.

If this naked-celeb photo leak were any further off the Bullseye, it'd be in the next issue.

The One With All the Cheekbones

"Never mind," said Daddy Warbucks, backing slowly out the door.

odman Masson in sup
t Ormond Stre
Children's Cha

British company attempts world record for largest gathering of Peter Pans. Meanwhile, National Convention of Smees still feels weird for some reason.

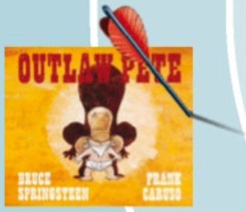
Andrew, *nooooooooo*!

Ceci n'est pas une kitty.

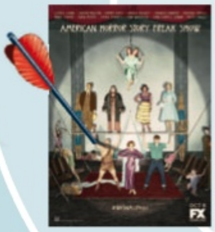
Is it too early to start predicting next year's Emmys?

Hey, *Party* at Hulu's place! (Sorry, Starz, the guest list is full.)

Happy 50th anniversary to everything but Dick Van Dyke's accent.



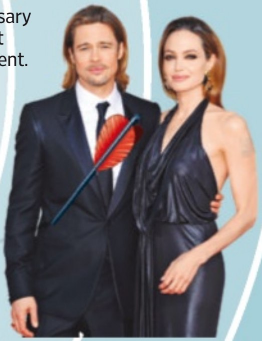
Bruce Springsteen song "Outlaw Pete" becomes children's book, because apparently there were copyright issues with "BabyBjörn to Run."



AMERICAN HORROR STORY FREAK SHOW
FX

Come for the freaks, stay for Kathy Bates as the bearded lady of your dreams and/or nightmares.

This week in amazing TV casting

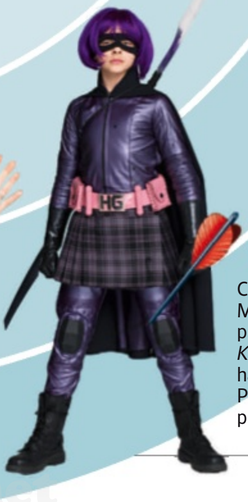


Their wedding was so intimate, Brad and Angelina invited only their closest children.

First: Snoop Dogg. Then: Snoop Lion. Now: Snoop Robyn?

Obviously the real question here is whether they ever finished the onion rings.

Blake Lively got attacked by bees and wrote about it on her blog. Bullseye does not plan to add a joke to this already hilarious sentence.



Chloë Grace Moretz says piracy stopped *Kick-Ass 3* from happening. Phew—thanks, piracy.

JENNIFER LAWRENCE: ALBERTO E. RODRIGUEZ/WIREIMAGE.COM; ANDREW GARFIELD: VENTURELLI/WIREIMAGE.COM; PETER PANS: STUART C. WILSON/GETTY IMAGES FOR GOODMAN MASSON; *PARTY DOWN*: COLLEEN HAYES/STARZ (2); *MARY POPPINS*: EVERETT COLLECTION; BRAD PITT AND ANGELINA JOLIE: HAHN LIONEL/ABACA; *KICK-ASS*: GAVIN BOND; *THE SOPRANOS*: WILL HART/HBO; DAVID HYDE PIERCE: MIKE PONT/GETTY IMAGES; SHONDA RHIMES: JASON LAVERIS/FILMMAGIC.COM; ALLISON TOLMAN: JB LACROIX/WIREIMAGE.COM; *AMERICAN HORROR STORY: FREAK SHOW*: FX; *TRANSPARENT*: AMAZON; HELLO KITTY: ALBERT L. ORTEGA/GETTY IMAGES; *FRIENDS* REUNION; ED SHEERAN: RANDY HOLMES/ABC (2); RIFF RAFF & CO.: KEVIN MAZUR/MTV1415/WIREIMAGE.COM

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WE OBSESS OVER EVERY INGREDIENT.
WE OBSESS OVER EVERY INGREDIENT.

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CHIPOTLE
MEXICAN GRILL

water's V.I.P.

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...RALS FOR A PURE, FRESH TASTE
...SANI
plantbottle
0 CALORIES PER BOTTLE
VIP ALL ACCESS
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